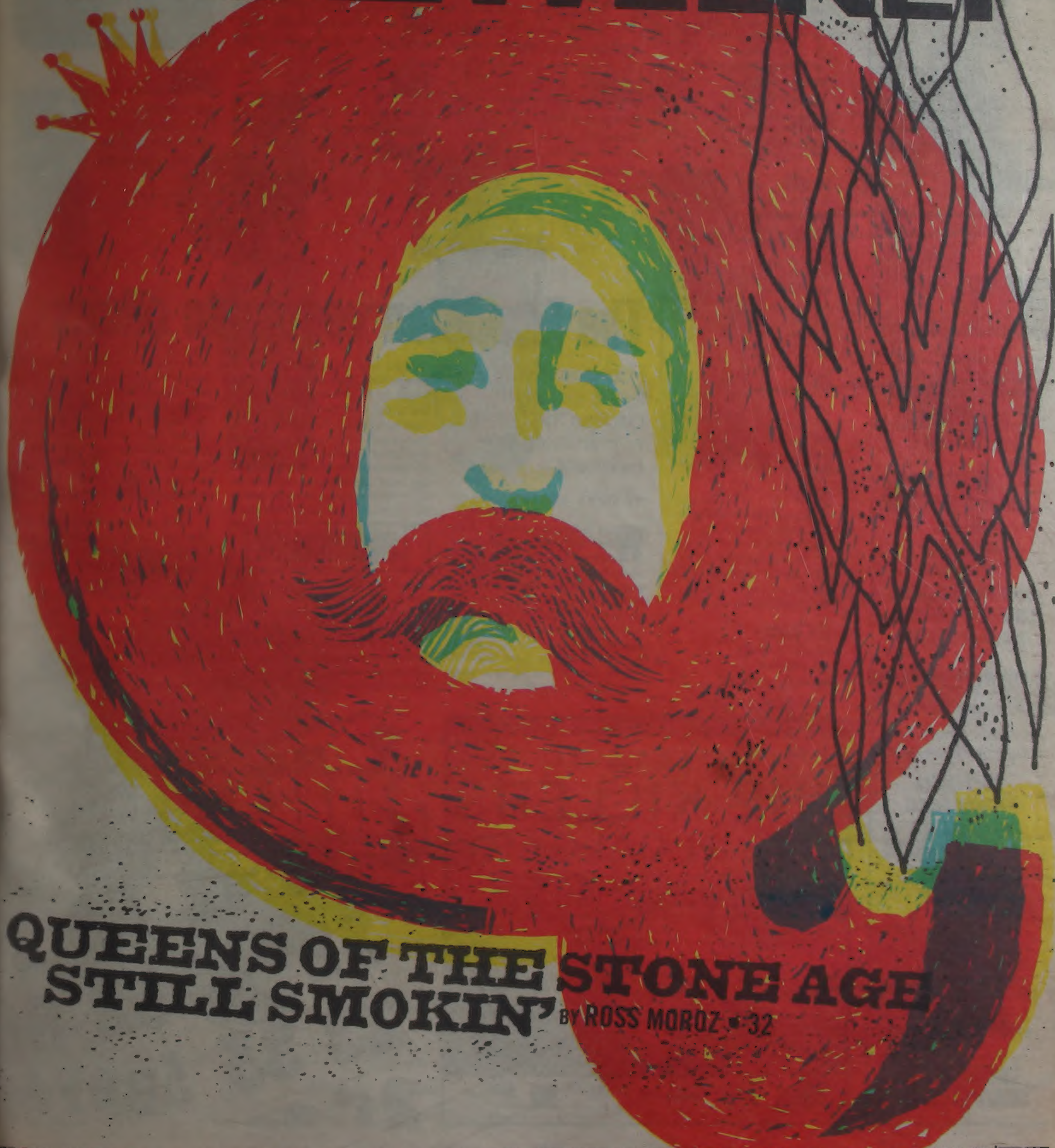


EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY



QUEENS OF THE STONE AGE
STILL SMOKIN' BY ROSS MORDZ • 32

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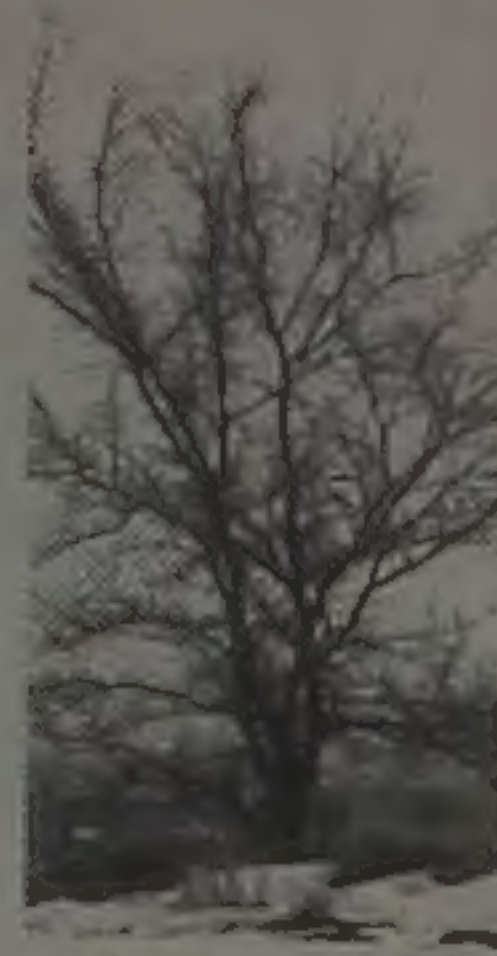
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ON THE COVER

After achieving a critical and commercial breakthrough with their hit 2002 album *Songs for the Deaf*, Queens of the Stone Age are back with a new record, *Lullabies to Paralyze*. Boy, those guys are targeting the handicapped audience really aggressively, aren't they? In fact, the band itself was temporarily disabled by the departure of drummer Dave Grohl; *Vue's* Ross Moroz talks to his replacement, Joey Castillo, about the daunting task of filling Grohl's shoes • 32

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The Edmonton vegetable oilers

Fuel-conscious locals gather to discuss the benefits of petroleum-free biodiesel

By EMMA SASSE

Walk into a gas station these days and you're bound to hear some old dude grumbling about how the prices are bound to put us all on pedalbikes before we know it. Well, that scenario may not be all that outlandish, considering that investment firm Goldman Sachs (a major donor to George W. Bush's presidential run) predicted this week that oil may be heading for a "super spike" to \$105 a barrel.

And while that might have Alberta Tory accountants and their friends in the oilsands industry in a lather, the little people are going to have to get their butts on bikes or find other ways to get around if they're at all worried about their pocketbooks. But there's an increasing trend toward people experimenting with alternative ways to power their vehicles, preserving the convenience of a car but minimizing the cost and the environmental impact of fossil-fueled transportation.

It's all about biodiesel (an alternative to petroleum-based diesel fuel made from renewable resources such as vegetable oils or animal fats) and single vegetable oil (SVO) fuels, and

there's a group of enthusiastic Edmontonians forming to explore their options this Saturday (April 9) at the Strathcona Farmer's Market. The meeting is sponsored by Earth's General Store and Thompson Valley Farms; however, Lance of Thompson Valley is quick to point out that the meeting is a decentralized group of interested folks, not a top-down effort.

"This is our first official, public meeting," says the hemp-seed oil farmer, who wants to start using biodiesel in his tractors. "It's a non-corporate thing; we just want to find out who is interested [in alternative fuels] and share our resources. We're not experts, but we're all interested in it. Maybe people will want to form a co-op, maybe they'll just

SEE PAGE 9

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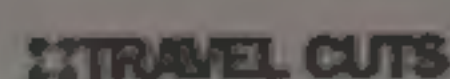
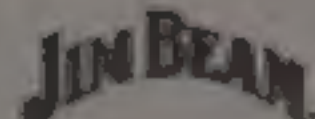
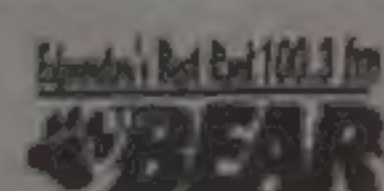
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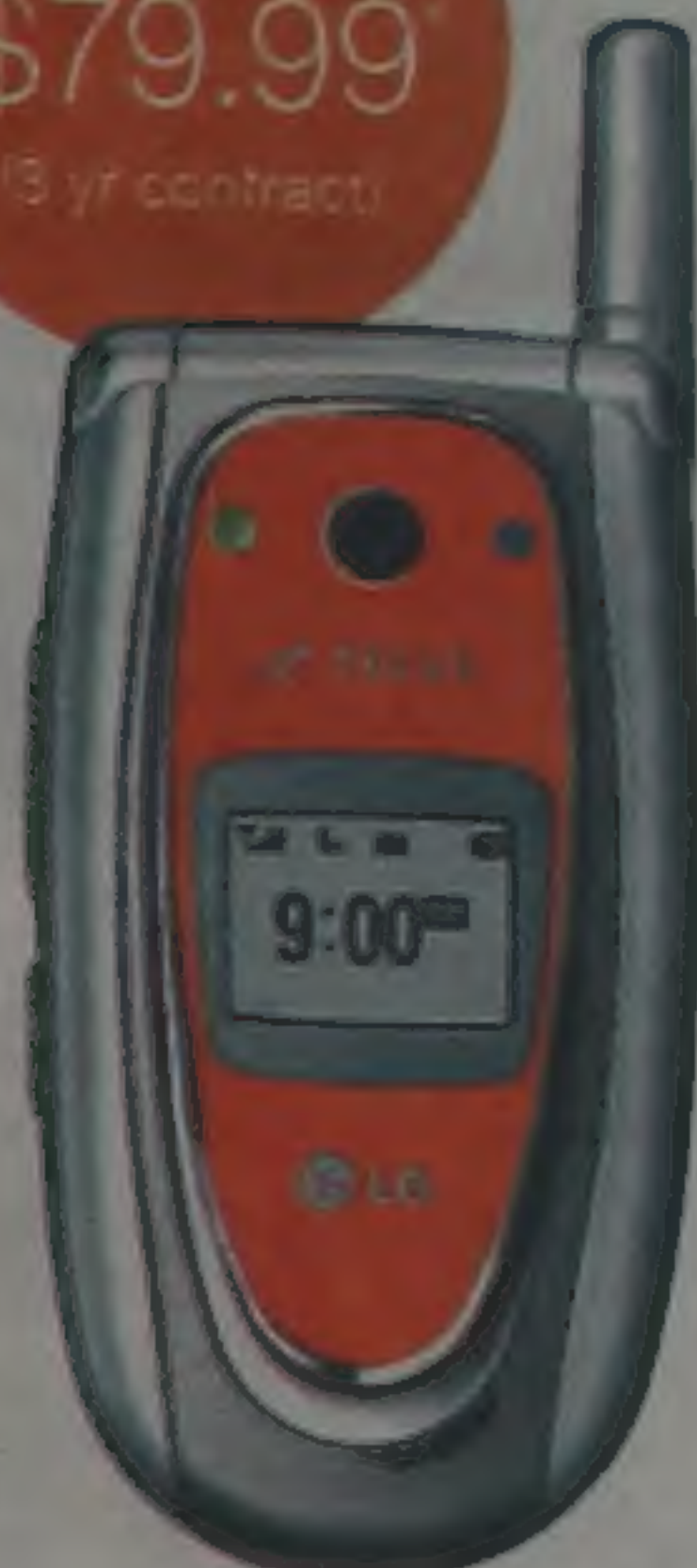
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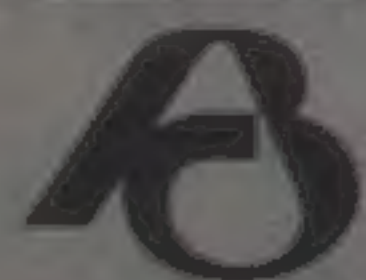
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news roundup

By CHRIS BOUTET

SMOKING: WICKED!

Shrewdly ascertaining that the implementation of anything approaching a unilateral public smoking ban would almost certainly lead to riots in the streets and the eventual dissolution of civil society as we know it, Alberta's Tory government introduced caucus-approved amendments Monday that threaten to seriously decelerate the province's proposed workplace smoking ban currently on the table. Because really: does every workplace really deserve equal protection from the negative effects of tobacco smoke?

According to Premier Klein, the amendments would exempt establishments that don't cater to children, such as bars, casinos and bingo halls, from the ban. Although the amendment seemed to directly oppose the spirit of the original bill proposed by rookie Calgary Conservative MLA Dave Rodney, the changes were nonetheless accepted after minimal debate—likely expedited by the fact that Rodney was out of town at a speaking engagement in California at the time.

Klein went on to instruct Tory MLAs to toe the party line on the final April 11 vote, so his government can move on to dealing with more important issues. "I don't want to be frivolous about this, but we are running a \$24-billion operation and my priorities are health and healthcare reform and advanced education and education generally and the problems... relative to infrastructure,"

Klein said in an interview with the CBC, perhaps missing the connection between smoking and preventable healthcare expenditures. "We've gone a lot further than I ever intended to go. I mean, this is not my issue."

Health Minister Iris Evans, one of three cabinet members to vote against the amendment, tried her best to put on a positive spin on it. "We made steps here, regardless of what has been stated by some of the opposition," Evans told the Canadian Press. "We advanced the cause of tobacco reduction and hopefully with the work that we can do, we'll continue to do that. As health minister, I say this is one more step on the journey. It may not be everything we had hoped for at the outset, but clearly it's the step we're going to take."

PASSPORTS: RADICAL!

With the American government recently having made a new rule requiring Canadians to carry passports for entry into the U.S., Canada responded with a resounding "Oh yeah?" on Tuesday, as Public Security Minister Anne McLellan announced that if the Americans are going to make it hard for us to enter their stupid country, then maybe we'll just require passports too! Jerks!

Of course, she didn't exactly say that. In a media scrum outside the House of Commons, McLellan explained the move as an extension of the two countries' long history of tit-for-tattery on such issues. "Our system has always worked on the basis of reciprocity," said McLellan. "There's no point in either of us going off in a direction without working together to determine how best we can facilitate the free flow and movement of low-risk individuals."

And hey, that flow ain't getting any freer. According to the U.S. State Department's recent announcements, as of December 31, 2006, Canadians will no longer be able to enter the States with a mere passport, which even now is not entirely mandatory;

rather, Canadian visitors will be required to produce a special and futuristic-sounding "laser-visa" border crossing card that displays a fingerprint or other biometric identifiers like a retinal scan. By 2008, Americans returning from Canada will be similarly locked out without their space-card.

McLellan set no such clear dates on the proposed American passport requirement, but can be safely assumed that we're talking about some point in the future. Or even the laser-future.

RACISM: TUBULAR!

You know, I'm no big-city lawyer or anything, so maybe I don't know what I'm talking about—but it seems to me that if you ever find yourself on trial for wilfully promoting hatred against the Jewish people and someone asks you if you still believe that the Jews were the cause of the Second World War, you should probably just say no. Because really, you're just making things worse for yourself.

And yet! This is exactly what disgraced former head of the Assembly of First Nations David Ahenakew said in response to the question posed by the Crown prosecutor at his hate trial Tuesday. And yeah... it's didn't go over that well.

Ahenakew, in case you haven't heard, currently faces trial for remarks he made to a reporter during a 2002 interview with the *Saskatoon Star-Phoenix*, in which he defended the Holocaust, stating, "How do you get rid of a disease like that, that's going to take over, that's going to dominate?... That's why [Hitler] fried six million of those guys, you know. Jews would have owned the goddamned world." Ahenakew later tried to explain his comments by stating that this is what he was taught by Germans while he served overseas in 1951, and further, that he didn't expect his bizarre diatribe to be published. Seeing that he's currently on trial for hate crimes, turns out neither of those defences work too well. ☹



vuepoint

By EMMA SASSE

Recirculated Blair

Stop me if you've heard this one before: a party that bills itself as centre-left governs on the good side of George Bush and his cronies, breaking most of the social democratic promises it made during the last election. When election time rolls around, their central message becomes "Progressives must vote for us—not because you can believe or agree with anything we say, but because the alternative is worse."

It's an old one, I know. But this time, it's not the Ottawa Liberals girding themselves for the fall of their minority government. This time, it's British Prime Minister Tony Blair's songsheet, and his "New Labour" choir is about to subject Britons to a round of strategic-voting election messages that would make the federal Liberals blush. Blair's just called an election for May 5, even while his party is bleeding off support to both the Tories and the left Liberal Democrats, who are predictably benefiting from public disapproval over Iraq. The Lib Dems are polling at 22 per cent, and are aiming to win a handful of seats in the Labour-friendly north-east of the country, where membership in trade unions is higher. Blair's third term is nowhere near assured, so his message to British progressives is that staying home or voting their conscience will ensure a Tory win.

In this distorted first-past-the-post system, so-called centrist parties can get away with promising the moon, proceed to shit the bed on every progressive promise, and then threaten and blame the voters if they balk and look to someone else. It's a hostage-hustings technique that only voters in Britain, Australia and Canada have to endure, given that we've persisted with a voting system that most of the world abandoned long ago.

The first-past-the post system produces wildly distorted results; in Alberta, for example, only 20 per cent of citizens voted for the government, while 80 per cent either voted for someone else or declined to vote at all. In Britain, the situation is just as dire. Labour got 41 per cent of the vote in 2001, but 63 per cent of the seats, while the Lib Dems got 18 per cent of the vote and eight per cent of the seats. Tony Blair, like Paul Martin, has promised to look at the so-called "democratic deficit" and consider electoral reform, but has so far done nothing on the file, like so many other issues. In the end, all they'll get is another blackmail central message campaign from a party that's committed only to its own re-election, not to its principles or its promises.

No wonder folks mostly just stay home. ☹

Justice of the police

Three Native men froze to death at the hands of the Saskatoon police; *Two Worlds Colliding* explores why

By CHRISTOPHER THRALL

On January 28, 2000, Darrel Night left a party that was getting out of hand. As soon as he stepped out of the building, two Saskatoon police officers grabbed him, cuffed him and drove out of town, dumping the terrified man on the side of the road in minus-20° weather. He called out for them to stop, afraid for his life. "That's your fucking problem," was the only reply from the patrol car as it drove away.

Night trudged across a snowy field towards a distant power plant. Catching the attention of a security guard was the key to his survival. Rodney Naistus wasn't as lucky: he was found frozen to death the next morning near where Night was dropped. Nor was Lawrence Wegner, who was found frozen to death in the same area a few weeks later. All three men were Native.

The Saskatoon freezing deaths gained notoriety worldwide—but beneath the simmering cocktail of racism and allegations of police abuse lies a community profoundly divided along cultural lines. Cree filmmaker Tasha Hubbard tells the story of how these deaths impacted both the aboriginal population and police officers of Saskatoon in her solo directorial debut, *Two Worlds Colliding*. Accompanied by the retired Native RCMP officer hired to shadow the police investigation into the freezing deaths, the 31-year-old filmmaker is currently touring Canada with her documentary. The tour stops in Edmonton's Stanley Milner Library tonight (April 7) at 7 p.m.

"At first, I just looked at the impact these deaths had on my community," says Hubbard, a Masters student at the University of Saskatchewan. "The story was all over the news, but I wanted to see how people were reacting to and dealing with the events." Over the course of shooting the more than 100 hours of film, however, the project evolved. A deeply personal interview with

Darrel Night explored the depth of his terror and his frustrated knowl-

edge that nobody would believe his story. In addition to raw grief over the loss of their son, Hubbard found in Lawrence Wegner's parents a nearly abandoned hope to find the truth and bring some closure. In the film's most intense segment, the drumming and keening cries of a round dance are superimposed on a march to the police station and candlelight vigil for Wegner. In the end, Hubbard decided to provide a voice to the aboriginal people disempowered within their own story.

"I WAS ON MY WAY to another job when I heard about the press conference with [Saskatoon] police chief Dave Scott," Hubbard recalls. In February 2000, the chief announced that the Saskatoon police would conduct an internal investigation of the Darrel Night incident. Hubbard remembers turning to her mentor and saying that

PREVIEW DOCUMENTARY

someone should do something on this story. "Why don't you?" was his reply, triggering a four-year project that began with begged favours from fellow filmmakers and ended with a grant from the National Film Board's Aboriginal Filmmaking Program. Born to Cree parents, Hubbard was adopted as an infant into a white family with a tradition of policing. Does the story of Saskatoon's inner conflict reflect a schism within herself?

"I was always concerned that my own story would come out in the film," Hubbard admits. "I felt such a commitment to the families and everyone affected by the events that I didn't want my own circumstances to overshadow their story." To ensure that the focus remained on the tragedy, she consciously wrote herself out of the project and remained only as the narrator and observer.

This focus never wavers, but does expand in scope. From the raw emotions of Night and the Wegner family, *Two Worlds Colliding* moves on to explore the story behind the Blue Wall of police secrecy. The first officer to hear and believe Night's story was shocked to his core, shaken by how these events tarnished the badge he wears with pride. On the brink of tears, the department's aboriginal liaison, Constable Craig Nyirfa, couldn't help but wonder if these deaths could undermine the nine years of progress he had made in bringing Native youth together with Saskatoon police

officers. Even the newly appointed community liaison officer (who would later be implicated in the freezing death of another Native man 10 years earlier) expressed his concern on how this would affect the department. Having claimed the lives of three men and the careers of five others, including police chief Dave Scott, the implications sent the force reeling.

The official police line is that the incident with Darrel Night was an isolated case. The two officers responsible were fired, convicted of unlawful confinement and served four-month sentences. The cases of Naistus and Wegner remain unsolved. However, in a move that sent further shockwaves around the world, Saskatoon's new police chief, Russ Sabo, announced evidence of similar drop-offs dating as far back as the 1970s. Sabo was hired on the strength of his community-building experience, and it was amidst ominous talk of a vote of non-confidence in the police union that he apologized and took responsibility for a never-admitted-to history and began trying to heal the rift between the two cultures.

THE 49-MINUTE FILM is truly about two cultures—these two worlds—colliding. The film explores the fearful and grief-stricken aboriginal culture that demands answers, while spending time with the mostly well-intentioned Saskatoon police officers performing a difficult and largely thankless job. Where these two groups butt heads, the film exposes an ugly core of racism that threatens to overtake any positive steps. Which, Hubbard says, is why this tour is so important.

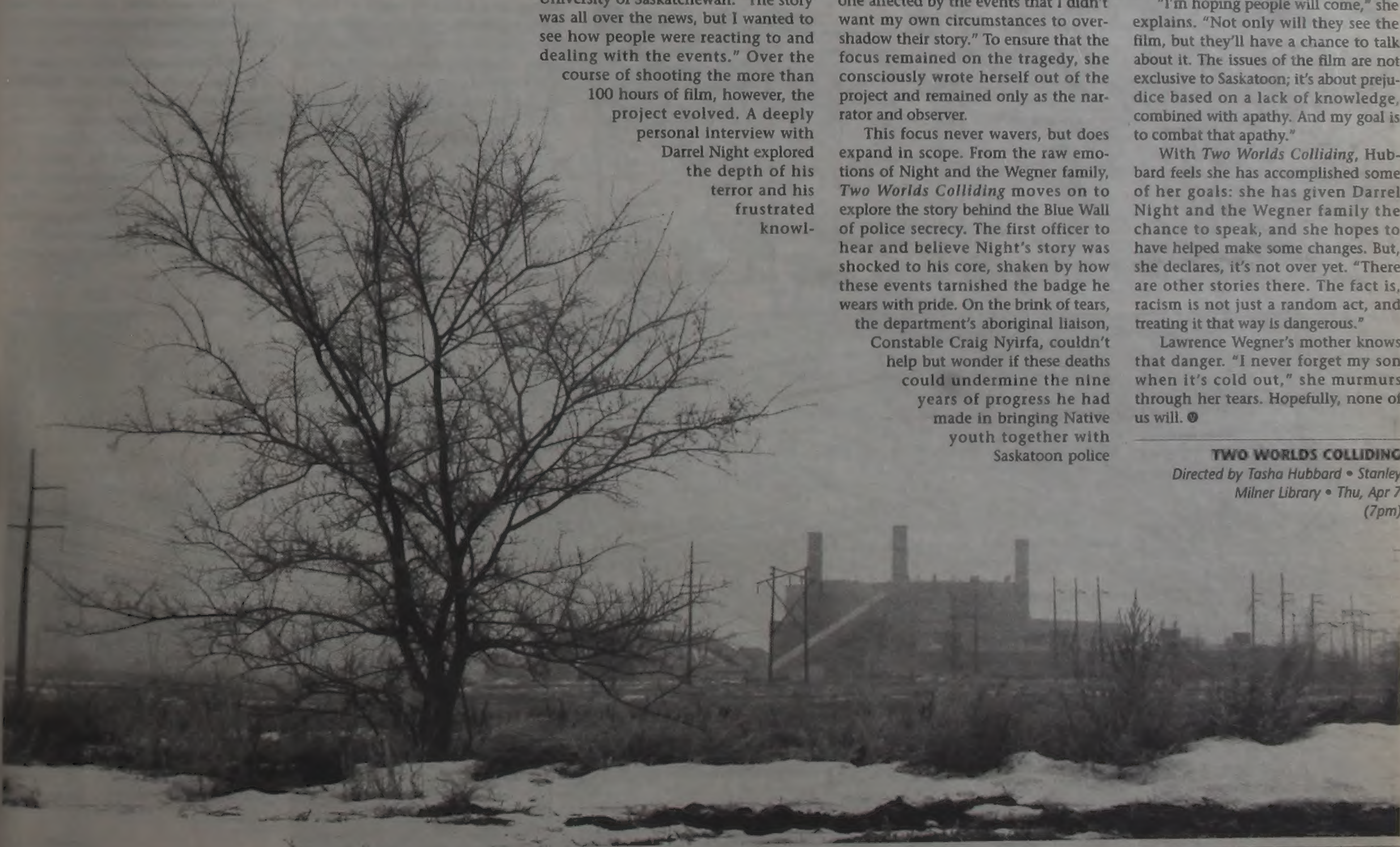
"I'm hoping people will come," she explains. "Not only will they see the film, but they'll have a chance to talk about it. The issues of the film are not exclusive to Saskatoon; it's about prejudice based on a lack of knowledge, combined with apathy. And my goal is to combat that apathy."

With *Two Worlds Colliding*, Hubbard feels she has accomplished some of her goals: she has given Darrel Night and the Wegner family the chance to speak, and she hopes to have helped make some changes. But, she declares, it's not over yet. "There are other stories there. The fact is, racism is not just a random act, and treating it that way is dangerous."

Lawrence Wegner's mother knows that danger. "I never forget my son when it's cold out," she murmurs through her tears. Hopefully, none of us will. ☐

TWO WORLDS COLLIDING

Directed by Tasha Hubbard • Stanley Milner Library • Thu, Apr 7 (7pm)





dispatch

04/05/05, relative dimensions in space

I've really been feeling the past lately. Maybe it's because I've got a lot more of it built up in my pile than I used to and it's reached some kind of tipping point, crashing against the storage-closet door, making it bulge out like a "bless this mess!" cartoon fridge magnet. Like tumbled closet contents, it's not ordered and accessible; bits are missing, details cannot be resolved. Here's a Monopoly board; where's the Monopoly money? A ghetto blaster missing a tape door, a picture of an old girlfriend. Ever meet an ex on the street and totally forget her name? That's what I've got going on.

So the bulk is there but not the

Auton menace on CBC brought that whole time in my life rolling back—the games, the girls... all swirled around with images of the Daleks, the Robots of Death, the Cybermen, the Pirate Planet, the Creature in the Pit. Long nights of dialup modeming, sex on the balcony, earnest conversations in my cell of a bedroom, carted back to me along endless spacey white BBC prop corridors.

I'm buried under this pile, this pile of past I can barely make sign or sense of; I'm in it, I'm of it. I understand the present/future alright, but I feel I long ago missed out on a chance to rock our new digital times. That's why I've got a soft spot for *Dose*, that flyer you see scattered around everywhere; this disconnection, we share. *Dose* was over before it began, and it's adorable how it tries to act like it doesn't know it. With the layered richness of digital life, what good is a sheaf of factoids topping out at 300 words, laid out on a Mondrian-knockoff grid? A last (or nearly last) grasp of the print vector, explicitly and thoroughly acting along the only lines its manufacturers find relevant: marketing strategy, clue-challenged guesswork, demography, focus-grouped pandering. Only those with the assumed incuriosity

Only those with the assumed incuriosity of its "target demo" could possibly find *Dose's* microcontent anything but unsatisfying.

precision; in order to have a sensible past, you (I) sometimes have to cobble it together on the fly, refining faded memory, impressions and sense data into something good enough for government work. And sometimes you get lucky, and some reminder will come along, and suddenly years of actual past, nearly lost, become available to you once more. That's what happened when I watched the *Doctor Who* premiere tonight.

I was never a big *Doctor Who* fan as a kid, largely because we didn't get cable 'til relatively late. But later on, in my earlyish 20s, I had this roommate who was a *Doctor Who* freak, and I basically downloaded the A-Z of *Who* fandom straight out of his collection of tapes, books and roleplaying supplements. Watching Christopher Eccleston sonic-screwdrive his way through the

of its "target demo" could possibly find *Dose's* microcontent—singly or in aggregate—anything but unsatisfying.

But it will continue, and fade into the background white noise of the universe just like everything does, just like I will. The past is piling up and pushing us out; the time when *Dose* and I could do what we do is quickly coming to an end. The difference is I know it. If I learned anything from *Doctor Who*, it's... No, wait. If I learned anything from my hundreds of hours online on LambdaMOO, it's that... um... I mean, I'll never forget what *Civilization* on the Super Nintendo taught me, that... err... that when you're humping against the balcony railing, you learn that... hang on... that is to say, when you play *Star Fleet Battles* you quickly learn that...

Ah, fuck it; I haven't learned a thing. ☹

think Ahead

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BY RICHARD BURNETT

The book of lisps

I shall never forget the day a fab diesel dyke buddy of mine showed up at some party and told me she was "packing" (i.e., she had a dildo up her twat). She looked so butch she could've passed for a guy. And had she told me over the phone she was packing, her husky voice sounding so masculine, I would've believed another man was at the other end of the line.

While some dykes cultivate that butch accent, many more men—gay and straight—have a "gay accent." To be blunt, they sound like sissies.

So it comes as no surprise that linguistics researchers have been exploring the phenomenon in headline-grabbing studies the last few years, notably one published in last October's issue of the *Journal of the Acoustical Society of America*, in which researchers from the University of Minnesota and Northwestern University claim you can identify a person's sexual orientation just by listening to how they pronounce their vowels. "It's not news people believe homosexuality and certain speech styles are related," psychologist and study co-author J.

Michael Bailey told the *Calgary Herald*. "What is news is there seems to be some basis for the belief."

Well, it isn't quite breaking news. University of Toronto linguistics department professor Henry Rogers and his colleagues Gregg Jacobs and Ron Smyth published a remarkable study on gay accents back in 1997. Sixty-two per cent of participants in their 25-voice study correctly identified the gay voices. "The results weren't terribly good, but the listeners did agree certain voices sound gay or straight," Rogers told me this week, adding, "Some gay men sound straight. And some straight men sound gay."

"[My team] listened from a phonetic standpoint," Rogers continues. "What do people listen to that makes them come to that judgment? We found several cues, and one we didn't find is pitch. Everybody assumes if a man's [vocal] pitch is high, he must be gay. We found [no such cues]."

Instead the cues were "slightly longer [pronunciation of the letters] S or Z, which we would qualify as a lisp. There is also a different quality to [the letter] L, and the puff of air is a bit longer with the gay voice. There is also something with vowels that isn't clear-cut. Still, those cues are what make listeners make those distinctions."

So, if we were to analyze Will and Jack from the sitcom *Will & Grace*, is Jack a classic flamer? "GLAAD in New York asked us to compare Will and Jack," Rogers says, "and, while I think people on radio and TV talk faster, if you compare the two, they differ the same way we expected—Will sounds straight and Jack sounds gay. They're

stereotypes clearly set up [like] this. No one told [Sean Hayes, the actor who plays] Jack, 'Make your s's and z's like this.' It just came out that way. And Will sounds [like] the gay end of straight people."

Gay accents are acquired like regional accents, Rogers says. "But if young boys branded sissies in small, isolated communities sound gay when there aren't gay people around to listen to, where are they getting their cues? Are gay-sounding boys imitating women? We think so."

To prove it, Rogers (who is gay but sounds neutral) and his colleagues are currently working on a bigger, more comprehensive study on both lesbian and gay accents. Initial findings will be released at the U of T's Sociophonetics of Gay and Lesbian Speech conference this fall. Hopefully media coverage of the conference will dissuade men with gay accents from seeking help from speech pathologists. "There's nothing wrong with sounding gay," Rogers told one speech pathologist looking for advice. "Of course, people can change it consciously and unconsciously. No one, after all, sounds the same way all day long."

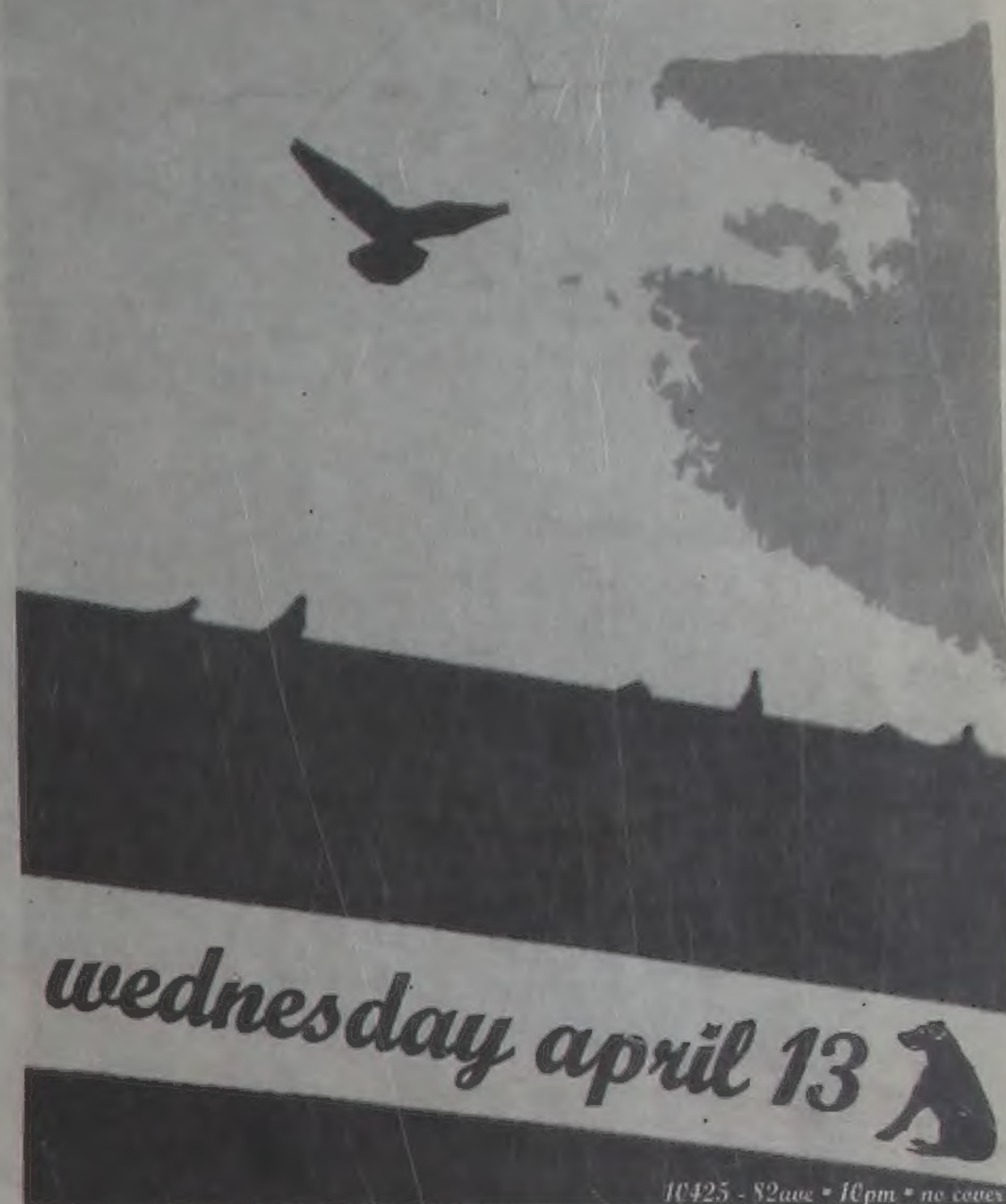
Which brings me to the pre-op tranny I picked up at Toronto Gay Pride years ago. I thought she was male since she was dressed in guy gear and looked every inch a man. Let's just say I got way more than I expected.

"I'm saving my money for laser surgery on my vocal cords," she told me in her booming butch voice. "I want to sound like a woman."

All I could think then was thank God she still had a cock. ☺

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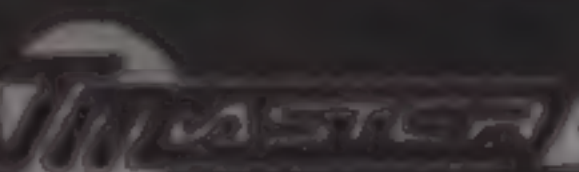
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Murakami dearest

Japanese novelist embarks on another quietly miraculous journey in *Kafka on the Shore*

By JOSEF BRAUN

There's almost always a moment in a Haruki Murakami novel where a journey is taken, usually by a single character, usually to a quiet, secluded, remote place, a place that nevertheless feels tangible and immediate thanks to Murakami's simple, down-to-earth prose. Yet as his characters move deeper into these places, a most subtle transformation occurs, and though Murakami makes absolutely no fuss about it, they find themselves in some other place, some new metaphysical realm where things interior or abstract become exterior and tangible. Murakami writes about them like they're normal. I think about the woodcutter's journey into the sun-dappled forest of Nara in the Akira Kurosawa film *Rashomon*: like Murakami, Kurosawa (another Japanese artist with some distinctly Western sensibilities) could transport us into strange, even incomprehensible realms without ever succumbing to hysterics or stylistic flash. These little journeys are something I really treasure in Murakami's books, especially because they mirror the journey I take in my own imagination. No matter what happens, Murakami's detached but always intimate and empathetic voice makes it all feel so real while we're on the move.

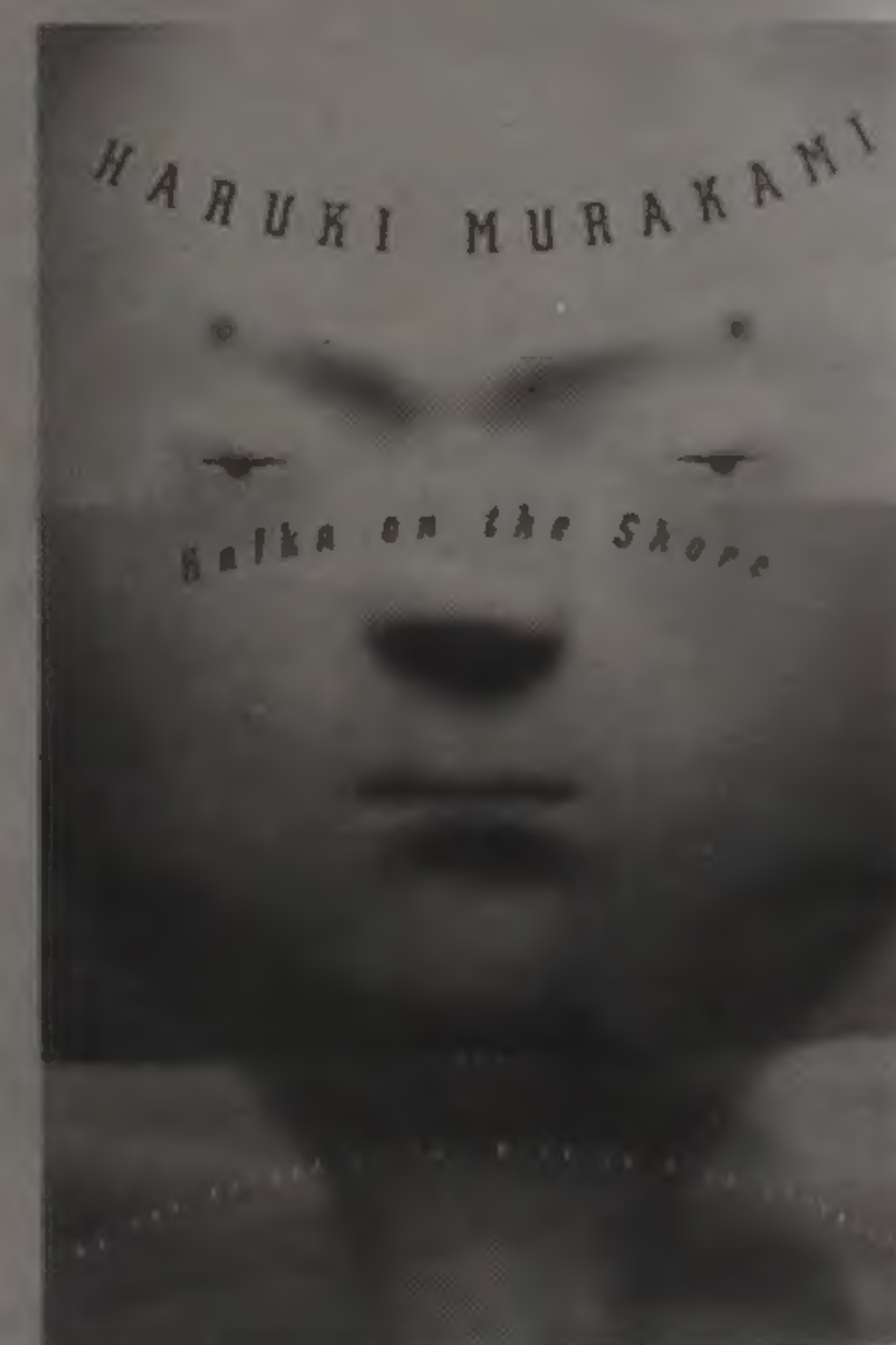
Kafka on the Shore, Murakami's latest novel—and his longest since *The Wind-Up Bird Chronicle*—weaves a considerable number of these journeys into its dense, multi-character narrative. At the centre is Kafka Tamura, a 15-year-old runaway who first journeys from his Tokyo suburb to Shikoku, and later from Shikoku to a lonely cabin in some vast, unpopulated, wooded area. In alternating chapters we're gradually introduced to Mr. Nakata, an elderly, illiterate, mentally challenged man from the same neighbourhood as Kafka whose own completely improvised journey eventually takes him along a similar route. (The use of parallel journeys here favourably recalls Murakami's *Hard-Boiled Wonderland and the End of the World*.) Both characters' pasts are shrouded in mystery: Kafka (not his real name) is searching for a mother and sister who abandoned him; as a child, Nakata was one of a large group of students who suffered a bizarre (perhaps UFO-induced!) coma state during World War II and has been able to communicate with cats ever since coming out of it. That's right. *Cats*.

IF YOU'VE NEVER READ Murakami before, be assured that he possesses a singular talent for avoiding cuteness

or cleverness with his fantastical premises. Fish falling from the sky? Oedipal prophecies? Cosmic flutes? Ghosts of the living? A phantom pimp disguised as Colonel Sanders? No big deal here; we never feel like he's having us on or showing off. Having said that, there are a hell of a lot of fantastical elements at work here—too many, frankly—so many that it's a wonder Murakami never seems to panic as he juggles them all. Or maybe he just doesn't care: he seems unconcerned with drawing firm conclusions out of his labyrinth of interconnections. But the final chapters of *Kafka* do feel a bit more rushed than usual. Not a page goes by that isn't pleasurable to read, but we become increasingly aware

that things just keep getting weirder and we're never going to be able to sort it all out. So be it. By the end it may seem that Murakami's inventiveness is getting the best of him this time out, but at least it feels spontaneous and weirdly honest in intent. Not to mention fun.

Thing is, the real revelations here, as in other Murakami novels, are almost always found in the most ordinary moments: a truck driver sharing a big breakfast with an old man he's picked up hitchhiking; a teenager working out his sexual frustrations at the gym while listening to Radiohead on his Walkman; a quiet, carefree afternoon in a well-stocked library; a nice home-cooked meal when you least expect one; the discovery of a book, movie or piece of



music that somehow changes your life a little. (The digressions on the shared characteristics of Haydn and François Truffaut or the transcendental improvisational tides of John Coltrane's "My Favorite Things" are worth reading in themselves.)

AND ONE OF the most enjoyable characters in *Kafka on the Shore* is likewise its most ordinary one: Hoshino, the aforementioned truck driver, is a restless, meat-and-potatoes kind of guy, a baseball fan who perpetually wears Hawaiian shirts and frequently cuts people off when

SEE PAGE 10

Biodiesel

Continued from page 2

want to share ideas, or one person will have a garage while another will have the equipment, and we can work together."

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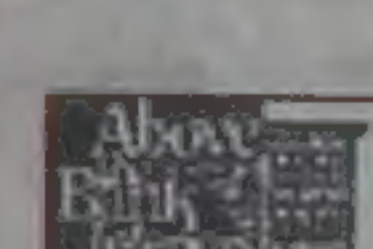
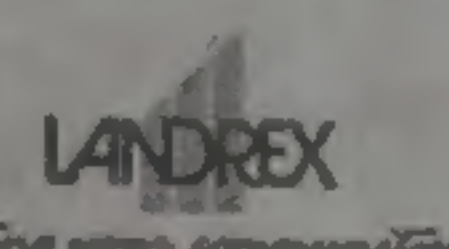
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print culture

By CHRISTOPHER WIEBE

Making Head/Way

Two extraordinary novels about memory and mistaken identity by celebrated French writer Didier van Cauwelaert have recently found their way into English.

The first, *Out of My Head* (Other Press), is a darkly humorous thriller whose scenario could have been written by Philip K. Dick. Released from hospital after a taxi accident left him in a coma for a six days, Martin Harris returns to his Paris apartment to find that his wife Liz doesn't recognize him and is living with another man who claims to be

Martin Harris. On the street, Harris finds no one who can confirm that he is a Yale botanist only just arrived in Paris to conduct biogenetic research. He has, in effect, no identity. When he has the opportunity to interrogate the other Martin Harris he is horrified by what he finds. "This guy is as authentic as I am," he realizes. "It's horrible. Hearing my life coming out of this guy's mouth. The feeling that everything I know, everything I experience, has been projected out of my head, poured into someone smarter, more open, newer, the way you decant wine into a carafe, and at the bottom of the bottle there's only a murky deposit." Harris begins to suspect a wider conspiracy by Monsanto to sabotage his anti-GMO research, but other explanations lurk in the wings.

This sort of situational premise—the "come home one day and everything's changed"—is one I've seen in other French novels, like Marie Darrieussecq's brilliant *My Phantom Husband*, in which a woman is completely unhinged by the disappearance of her spouse. And like Darrieussecq, Van

Cauwelaert's quickly moves beyond that initial cleverness and draws the reader into a layered exploration of the frustrating indeterminacies of memory.

The other Van Cauwelaert novel, *One-Way* (Other Press), which won the Goncourt Prize in 1994, is a breathtaking, topsy-turvy look at the post-colonial (even post-national) condition. Written in a deadpan first person voice, *One-Way* is the story of Aziz Kemal, born to French parents, who becomes "an accidental foundling" when he is stolen along with a car, and is raised as an Arab amongst the Romanian gypsies of Marseilles. As an adult, Aziz is deported to Morocco as an illegal alien on the basis of his name. Traveling into the Atlas Mountains, Aziz begins crafting a fictional past in a hidden valley paradise that enraptures the French humanitarian attaché charged with reintegrating him to his "homeland," and takes on a life of its own. *One-Way* is a stunning, singular novel whose narrative curls back on itself, such that by the end it has reinvented and utterly transformed all that has come before.

Atlas skimmed

Looking at maps is like going to a library with open stacks; you go looking for a particular book and soon find yourself engrossed in the books on the shelves around it. *The Canadian Atlas: Our Nation, Environment and People* (Douglas & McIntyre), the first major atlas of Canada in more than a decade,

unlabeled, as does the 1885 Battle of Duck Lake. And then there are the "blank" spots of no interest. A vast silence surrounds Zama City in northern Alberta, for instance, though any air photo will tell you that these forests are cut into grids by broad seismic cut lines and oil-rig clearings. Similarly, west of Red Earth Creek, there is no account of the vast boreal forest

What was left out of this atlas can tell us more about Canadian society (particularly what ails us) than the book's editors may have imagined.

encourages both pragmatism and diversion. The substantial opening section presents a thematic overview of the country that is marvel of compression, ranging from the country's natural regions to the history of the First Peoples (including a map showing areas without treaties and outstanding land claims) to early European settlement patterns, and current issues in Canadian cities.

And then, of course, there are the many maps of Canada (including cities), each with their own surprises. In southern Alberta, one finds mention of "Feedlot Alley" near Picture Butte (try finding that in a brochure) and the little Finnegan ferry across the Red Deer River. An atlas, we forget at our peril, reflects the cultural preoccupations of its time, so this one is fixated on roads, towns, topography and leisure destinations. The only history noted is that which has been organized for tourist consumption—the hugely important fur trade routes go

clearcuts. What was left out of this atlas can tell us more about Canadian society (particularly what ails us) than the book's editors may have imagined.

Innovative sidebars to each map contain satellite photos and explanatory descriptions that open up fascinating new perspectives: the narrow, cross-hatched fields of New France; Riding Mountain as a green lozenge surrounded by checkerboard fields; the dark smudge of the Mackenzie Delta; an enormous bog on the shores of Hudson Bay that looks like frozen green waves.

As you get older, professionalization and specialization restructures your mind—you look for things rather than at them. Paging through this new atlas—where the "Timeline of Life Forms" cozies up to a diagram of Canada's landform regions—reminds me of the hours I spent as a child paging through encyclopedias and atlases. It reminds me of the liberative power of simple, purposeless curiosity. ☐

Kafka on the Shore

Continued from page 8

he fears they'll be longwinded—"I don't like long stories," he repeats. But Hoshino is funny, warm, opinionated and suddenly finds himself open to new things after meeting the enigmatic Nakata, whom he accompanies on his journey. Murakami in no way treats Hoshino as an object of scorn for being less

cultured or articulate than the book's others. We may even learn more through Hoshino than any other character, and when he comes out the other end of this labyrinth, there's a real pleasure in imagining all the ways in which his own journey might continue. ☐

KAFKA ON THE SHORE

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Penne serenade

In cased you missed it before, Vue's Christopher Thrall really, really loves his wife

By CHRISTOPHER THRALL

I consulted my checklist: candles, flowers and music were ready. The wine was breathing in the kitchen, *The Princess Bride* was in the DVD player, our baby was sat and my own princess bride was expecting me to pick her up from shoe-shopping in an hour, which gave me just enough time to swing by **Piccolino Bistro** for a sensational Italian feast.

Preparations in place, I zipped out for the edible portion of our romantic rendezvous. A lunchtime favourite in the area, the restaurant's nearly full-length windows look out over a moderately busy 142 Street. The interior was bathed in natural light, but as dusk seeped into the streets, the soft lighting wrapped in dark gold cloth cast a romantic spell. The whole space glowed with warm earth tones and dark red woods to give the allure of understated elegance. Amazing aromas drifting out of the kitchen didn't hurt, either.

Somewhat awkwardly, I stood in the densely tabled dining area that

reflected an efficient use of space to host hungry customers. Understanding my takeout intentions, one of the friendly staff invited me to sit while I made my selections for the dinner I had planned. The menu held an array of tempting dishes, and I couldn't resist a smile when I saw the Pollo Aioli pizza I enjoyed the last time I was here. Unfortunately, pizza doesn't scream "soirée of seduction," so I kept looking.

While entrées reached \$21, the pastas ranged between \$9 and \$13, and considering their staggering por-



tions, the prices were terrific. I decided on the Penne Lino (\$12) for my wife, and the Pollo Casalunga (\$12.95) for myself. I started us off with Calamari (\$6.50) and rounded out the meal with a mango berry cheesecake for her and a chocolate caramel cake for me (\$4.95 each). Since our feast would take about 20 minutes to prepare, I headed out the door to pick up my wife from her day of sole-searching.

On our way home, I refused to answer her questions about our absent daughter. ("I guess I forgot to take her out of the stroller before I put it in the trunk," wasn't flying as I pulled into the Piccolino parking lot.) When I hopped back into the car with

two heavy bags perfumed with a rich, garlic smell, she finally caught on. Demonstrating Herculean willpower, I managed to get us home without tearing into the take-out containers. "It looks like a Danielle Steel novel exploded in here," my wife grinned as we entered the apartment, her eyes shining in the candlelight.

AFTER SHOWING MY WIFE to her seat, I served our dinners. The calamari got a little rubbery on the road, but the chewy rings were greatly enhanced by chunks of tomato and the accompanying aioli dip. My wife's Penne Lino was stupendous: the pasta was thick and tasty, with bite-sized morsels of chicken sporting just the right amount of garlic bite beneath sundried tomatoes and feta cheese. Since she wouldn't even allow me a mushroom to sample, I have to assume they were terrific. I chose a side of rotini with tomato sauce with my order, so we were treated to yet more of Piccolino's pasta artistry. My chicken filets, however, were a little dense and slightly undercooked. The chicken was still tender enough to cut with a fork, and the subdued lemon taste in the white wine sauce brought out the flavour as I ate.

A carbohydrate binge usually requires some down-time, so before delving into dessert, I hit "play" on

SEE PAGE 13

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Almost famous

The sumptuous dining pleasures at Unheardof are an open secret among Edmonton food-lovers

BY IAIN ILICH

I'm not sure if it's irrational to feel a pang of buyer's remorse over an evening of fine food and wine, but I can't believe that it was so blissfully easy to spend \$144 on a romantic dinner for two.

It all started innocently enough. Though friends and family had recommended it many times, neither my wife nor I had ever been to Unheardof, a longtime staple of Edmonton's fine dining scene. Unheardof? Hardly. Unheardof has a well-earned reputation as one of

Edmonton's poshest and most romantic restaurants. Of course, my limited budget had something to do with my not having paid it an earlier visit, though I had resolved not to let my spendthrift nature get the better of me. Still, I found myself making strange leaps of logic like "Gee, why spend \$18 on

UPSCALE

two glasses of wine when I can buy an entire bottle for \$29? That's a much better value, glass for glass. Right?" My wife fully supported me and my reasoning. After all, if you're going to enjoy an evening of luxury, why go halfway?

We were seated at a quiet table for two by the window, though there was little competition for our prime seats that Sunday night. We were one of only three couples enjoying dinner at the Unheardof, and practically having the restau-

rant to ourselves was a welcome bonus. The antique-filled dining room had a warm, homey character to it, with plenty of wood, a low ceiling and an overwhelming aura of good taste.

While exploring the depths of the menu, we started off with a couple of non-alcoholic drinks: a bottle of Perrier (\$3) for me, and a glass of orange juice (\$4) for my wife. After taking a look through the list of appetizers, we both settled on the Sesame Ginger Chicken Strips (\$10 each), which are sautéed in a balsamic reduction and served with coronets filled with a mix of mascarpone (that creamy cheese in tiramisu) and "coffee salsa." While the chicken was excellent (the ginger was particularly pronounced), the coronets were a nightmare to cut into manageable pieces, especially while maintaining some semblance of grace and/or class.

Next, we were faced with the difficult task of picking our entrées. Instead of the caribou or the bison, I gave in to my curiosity and ordered the Turducken (\$30), a multiple-poultry plate of turkey, duck and chicken, each cooked and seasoned in a slightly different way (the turkey with rosemary, the duck with a "ginger morello cherry" seasoning and the chicken with garlic and thyme), served with a selection of veggies. My wife opted for the Dilled Atlantic Salmon Fillet (\$26), which was seasoned with lemon dill butter and served in a dill cream sauce with wild rice and vegetables. To accompany our meal, we ordered a bottle of Wynns Coonawarra Estate Riesling (\$29), a just-sweet-enough Australian white that seemed like an interesting match for both of our dishes.

WE WERE WELL INTO our first glass of wine when a pre-dinner treat, a small glass of mulberry and white rum sorbet, appeared in front of each of us. With its sweet, tangy flavour, it led perfectly into the main dishes.

While the duck and turkey aspects of my "turducken" were both very good, I was dazzled by the chicken's fresh thyme seasoning. The accompanying vegetables were also excellent; the yams (not normally a favourite of mine) were particularly tasty. My wife was thrilled with her salmon, which, with only the slightest pressure from her fork, flaked into delicate, bite-sized morsels from the moist, tender fillet. She absolutely loved the sauce.

By this point, we were well and truly full. We sat, chatting about everything from the important to the banal, thoroughly enjoying each other's company. We had nearly finished the last of the wine when our server came over with the menus, inviting us to take a look through the dessert offerings. We did, and couldn't resist. I picked the Godet Cappuccino

cheesecake (\$9) - a generous slice of... cheesecake swimming in a pond of chocolatey... My wife was also in the mood for chocolate, and chose the Chocolate Amaretto Pie (\$8.50), a substantial wedge of amaretto-flavored custard with a chocolate almond crust. We slowly worked our way through the desserts to the soothing accompaniment of Unheardof's own custom-blended mango tea (\$2.50 each). My wife eventually surrendered to her amaretto pie, while I just managed to finish my cheesecake.

By the time the last of the tea had been sipped, the credit card slip signed and our jackets zipped up, it was nearly 10:30, roughly three hours after we had arrived. Possibly the best part of the evening was that we had never felt rushed, nor did the evening feel like it was dragging on. That easy-going, take-your-time, slow-food approach to dining is always a welcome treat.

As for the bill, you get what you pay for, and we were more than satisfied with the outstanding food, atmosphere and overall romantic luxury of our meal. I'm just hoping that Visa accidentally forgets about me for a month. ☺

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Piccolino Bistro

Continued from page 11

the DVD and we cuddled through the adventures of Westley and Buttercup. Served with our own coffee and tea, we enjoyed our dessert once our dinner had digested. A lush combination of mangos and berries blended tartly into the creamy cheesecake and my wife was ecstatic with her selection. I warmed my chocolate caramel cake and was treated to a taste like a Rolo

on spring break. After a wonderfully romantic dinner and movie, with our daughter safely tucked away, some of the uses we put the cakes to would not be recommended by gourmands.

We had two meals out of our \$44.24 takeout order and were left with three generous lunch portions. Not only was Piccolino great cuisine and a bit of an aphrodisiac, but it was a terrific value as well. ☺

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SNOWZONE

IN VUEWEEKLY



After the snow melts...

B.C. resorts are still worth visiting even after the landscape turns from white to green

BY STEVEN THRENDYLE

Once the snow has melted and the alpine bowls turn into grassy meadows, British Columbia ski and snowboard resorts offer a whole new world of adventure. From July to October, B.C.'s mountain resorts are a great place to be, offering long, sunny days, comfortable weather and an unmatched scenic environment.

Resort towns like Whistler, Sun Peaks and Fernie boast a sizable contingent of year-round residents who organize summer festivals dedicated to all manner of enthusiasms: jazz, blues and country music concerts; micro-beer and wine festivals; and of course, tests of athleticism and endurance. Outdoor adventure competitions range from *Eco Challenge*-style multi-sport events such as the Sea2Summit Race at Panorama to world-class mountain biking races at Grouse Mountain and Whistler, to trail running events at Mt. Seymour and Cypress Mountain near Vancouver. Of course, many resorts offer a "lazy way out"—i.e., taking a sight-seeing ride up the chairlift with the kids in tow, getting off at the top to do a short hike before grabbing a bite to eat at a mountaintop restaurant

and then taking the lift back down.

There's fabulous hiking atop any of the three ski resorts, Grouse Mountain, Mt. Seymour and Cypress Mountain, on Vancouver's North Shore. At Grouse Mountain, give your lungs and legs a workout on the legendary "Grouse Grind." This steep hiking trail ascends 2,800 vertical feet in less than two miles—Grind fanatics call it "Mother Nature's Stairmaster." Of course, you can take the world-famous Skyride (passing all of those puffing hikers) to get to the top much more quickly. Other attractions include mountain biking, lumberjack shows, the Theatre in the Sky and other hiking trails. This July, the resort hosts the UCI Mountain Bike World Cup; one of only four resorts in North America to host this prestigious event.

Located in the provincial park of the same name, Mt. Seymour offers some of the finest alpine hiking close to a major city anywhere in the world. Trails start right from the parking lot for the ski area and continue along a series of lightly-wooded ridges which offer a stupendous view. You can hike into Elsay Lake and spend the night at the campsite there.

The North Shore's largest ski area, Cypress Mountain is surrounded by hiking trails at its base and summit. Park trail maps are available at the interpretive trail at the kiosk near the entrance to the chairlift area (close to the lift ticket office). Of particular interest is the Yew Lake self-guided interpretive trail, which is wheelchair-accessible. The trail

winds through old-growth forest and a unique marsh ecosystem. Experienced hikers can use trailheads at Cypress to gain access to the Baden Powell Trail or the Howe Sound Crest Trail. The Four Lakes loop trail is great for families, especially later in the fall when blueberry bushes yield their scrumptious fruit.

IT ISN'T MUCH of a stretch to state that the mountain biking at Whistler-Blackcomb matches the ski and snowboard experience. Indeed, the owners of this dynamic resort have developed a mountain bike park within their borders that is changing the face of the sport. From full-on

FEATURE

hardcore "Shore-style" freeriding to peaceful mountain tours where chairlifts take the grunt out of gravity, the mountain bike programs are geared to riders of all ability levels. The mountain bike park is organized just like a ski area, with trails for beginner, intermediate and expert riders. There's even a biker cross course for riders to go "mano-a-mano" over wicked jumps, banked berms and corkscrewing turns. Off the bike, the number of activities Whistler-Blackcomb offers is simply off the charts—hiking, whitewater rafting, ATV tours, jet boat tours, paragliding, horseback riding, glacier tours... the list goes on and on. Whistler also offers the very cool Ziptrak Eco-Tours, where participants go back and forth above

Fitzsimmons Creek suspended from a series of high-wire cables. It's fun and even educational—a prime opportunity to learn about the flora and fauna of the Coast Range rainforest. The major mountain bike event of the summer is the Summer Gravity Festival from July 14-20, a week-long celebration of the freeride mountain biking scene.

Festooned with a carpet of Indian paintbrush, purple lupines, columbine and avalanche lilies (not to mention cow parsnip and skunk cabbage), the slopes of Sun Peaks are ablaze with colour during the summer. The Sunburst chair carries you to a network of hiking trails (and a mid-mountain restaurant), and you can put your mountain bike on the back of the chairlift for an exhilarating ride back down. Sun Peaks was one of the first resorts in Canada to recognize the "freeriding" mountain bike phenomenon and chairlift-assisted downhill mountain biking is still a huge draw in these parts. The 24 trails that corkscrew down from mid-mountain are ridden by daring cyclists clad in thermoplastic body armour. For those looking for something a bit milder, a paved bike path circumnavigates the Village and the Sun Peaks Golf Course. This relaxed trail is ideal for riding with your kids, too—before they get old enough to kick your butt on the downhill trails. A detailed map of all of the trails can be found at any of the outdoor stores in Sun Peaks Village. Competitive events for this summer include the Canadian National Mountain Bike Championships (August 4-6) and the Canada Cup Finals (August 11-13).

YET ANOTHER SKI RESORT

Located in a provincial park, Silver Star Mountain Resort offers even more outdoor adventure in a pristine wilderness setting. Located just 20 minutes east of Vernon and the refreshing turquoise waters of Kalamalka Lake, Silver Star's Victorian-era mining-themed village is an attraction in its own right. Hiking and mountain biking are a big hit, as is horseback riding; there's even a special barbecue trail dinner at the Wild Horseman's cabin. At over 6,000 feet, the temperatures here are a touch cooler than the heat of the Okanagan, making Silver Star a refreshing diversion on your way through the valley. The major summer event here is the Okanagan Summer Wine Festival, which takes place from August 7-9.

From day one of operation, Kicking Horse Mountain Resort, B.C.'s newest destination resort (just off the Trans-Canada Highway, near Golden), has had big plans for the off-season. Located between two national parks—Yoho to the east and Glacier

National Park to the west—Golden and Kicking Horse offer the perfect respite from driving to get out of your car or RV and stretch your legs. The state-of-the-art Golden Eagle Express aerial tram whisks hikers and mountain bikers more than 3,800 vertical feet above the Columbia River Valley into the Selkirk mountain range. The mountain bike trails constructed in conjunction with the local mountain biking club, are among the best in the province.

Mountain biking isn't only for the hardcore at Fernie Alpine Resort, located in the Lizard Range in B.C.'s southeastern corner. Taking a cue from the successful ski and snowboard instruction programs of the same name, the new Discover Mountain Biking program provides first-timers with a lift pass, bike rental and instruction to get started on their way to single-track nirvana. With the opening of the Timber Ridge chair in mid-summer, hikers will be able to enjoy two new interpretive trails through the alpine of the Currie Bowl and Lost Boys Pass. From here, sightseers and mountain bikers can rest at an elevation of more than 5,500 feet and take in the incredible views of the Elk Valley. Upon completion of a connector trail from the top of the Timber to the Lizard side of the mountain, bikers will be able to access the existing trail system and their favorite routes.

THE OWNERS of Whistler-Blackcomb also operate Panorama Resort, a village-style resort in the rugged Purcell Mountains, just east of Invermere in the Rocky Mountain Trench. In summer, Panorama buzzes with a Club Med vibe that offers visitors the opportunity to cram more many activities into their day than humanly possible. The usual favourites like hiking, downhill and cross-country mountain biking are augmented by horseback riding, river rafting, tennis, beach volleyball, a rock climbing wall, ATV tours, aerial flight-seeing and the unique "Eurobungy" trampoline system which lets you safely do inverted aerals. Kids (and parents who need a break) will love the all-day Adventure Camp, where Panorama staff introduce kids children aged 4-12 to the wonders of the natural world. From July 4-6, Panorama hosts western Canada's premier endurance athletic event, the Sea2Summit Adventure Race, where teams of two or four take on the lakes and mountain trails on foot, in canoes or kayaks, and on mountain bikes. It's a spectacular, spectator-friendly course that loops around the resort so that non-participants can easily cheer their favourite racers on. ☺



Clash for life

Perhaps I should elaborate.

How could the judges look the other way when the crowd, *their* crowd, was cheering once again for nipples and shriveled penises? Poor Sunshine. They were trying to clean this thing up, but the ingenious participants refused to let them make it a G-rated outing. God bless you, you naked princes and princesses of the slopes. See you next season. ⑦

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ski tips

BY COLIN CATHREA

[Editor's note: Sometimes Colin is in a pissy mood. Please follow these tips at your own risk.]

Soak your gloves and store them in the freezer after every use.

Fasten a small, wide rubber band around the top half of your head

before you go to bed each night.

If you wear glasses, begin wearing them with glue smeared on the lenses.

Throw away a \$100 bill—now.

Find the nearest ice rink and walk across the ice 20 times in your ski boots carrying two pairs of skis, accessory bag and poles.

Pretend you are looking for your car. Sporadically drop things.

Place a small but angular pebble in your shoes, line them with crushed ice, and then tighten a C-clamp around your toes.

Buy a new pair of gloves and immediately throw one away.

Secure one of your ankles to a bedpost and ask a friend to run into you at high speed.

Go to McDonald's and insist on

paying \$8.50 for a hamburger. Be sure you are in the longest line.

Clip a lift ticket to the zipper of your jacket and ride a motorcycle fast enough to make the ticket lacerate your face.

Drive slowly for five hours anywhere, as long as it's in a snowstorm and you're following an 18-wheeler.

Fill a blender with ice, hit the pulse button and let the spray blast your face. Leave the ice on your face until it melts. Let it drip into your clothes.

Dress up in as many clothes as you can and then proceed to take them off because you have to go to the bathroom.

Slam your thumb in a car door. Don't go see a doctor.

Repeat all of the above every Saturday and Sunday until it's time for the real thing. ♡



board tips

BY JAMES RADKE

In a bind

The great thing about snowboard bindings is that you can easily mount them by yourself and change the bindings or their position as often as you like. Here's everything you need to know to mount a pair of bindings onto a snow-

board. Estimated time: 15 minutes.

Snowboard bindings have virtually unlimited stance options, and how you position them on the board depends on whether you are regular- or goofy-footed, what angles you like and how wide you want to set your feet apart.

Check out the binding insert pattern on your particular snowboard. Determine which inserts most closely match your desired stance width. Choose inserts in the centre of the row for general use; for powder, shift both bindings back one row of holes to give the board more nose for floatation.

Put a centre disc inside each base plate and turn it to the angle you want for each foot. Usually the angle measurements are printed on the binding or the centre disc. Notice how the center disc has little rows of holes? This is so you can

centre your foot across the snowboard.

Put a boot into each binding and slide the binding forward or back until the boot is centred across the board. Hold the binding in place, take the boot out and determine which hole you are going to use.

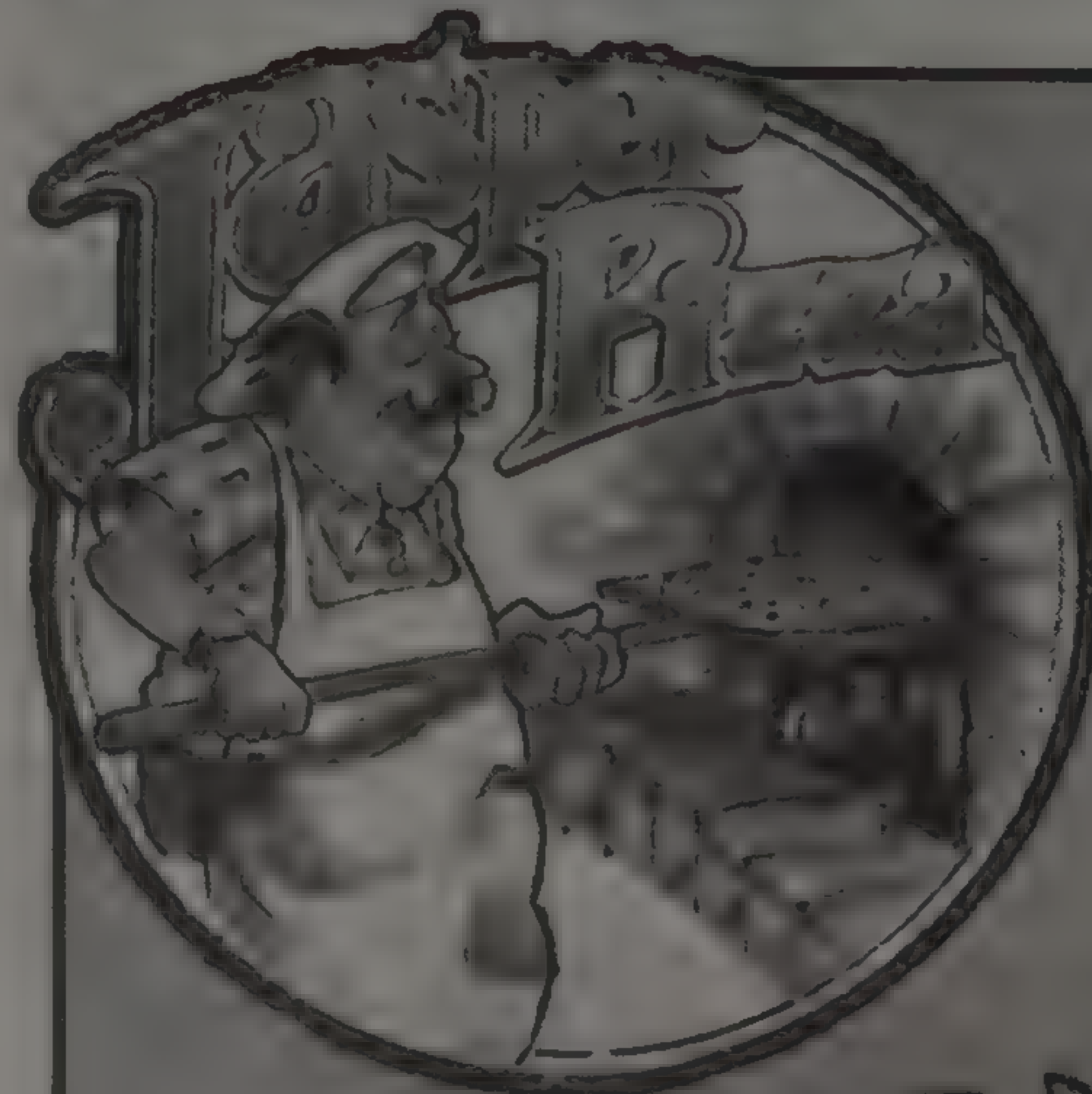
Line up the holes in the disc with the insert holes on the board. Grab a screw and a washer and hand-thread the screws one by one into the insert holes. Tighten all the screws down with a screwdriver. You can now adjust the amount of forward lean the highback provides; make sure you have at least 10-15 degrees.

Put your boots on and strap in. The straps should come together easily, and you should be able to tighten them so your boot is snug. If you can't do these two things, make the straps longer or shorter as necessary. Attach your leash—it's required to ride the chairlift. ♡

VUEWEEKLY

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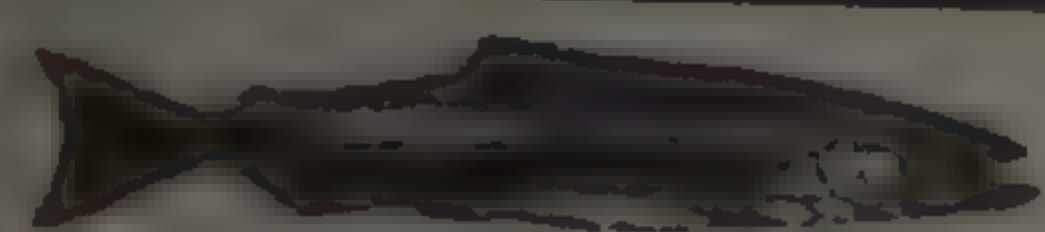
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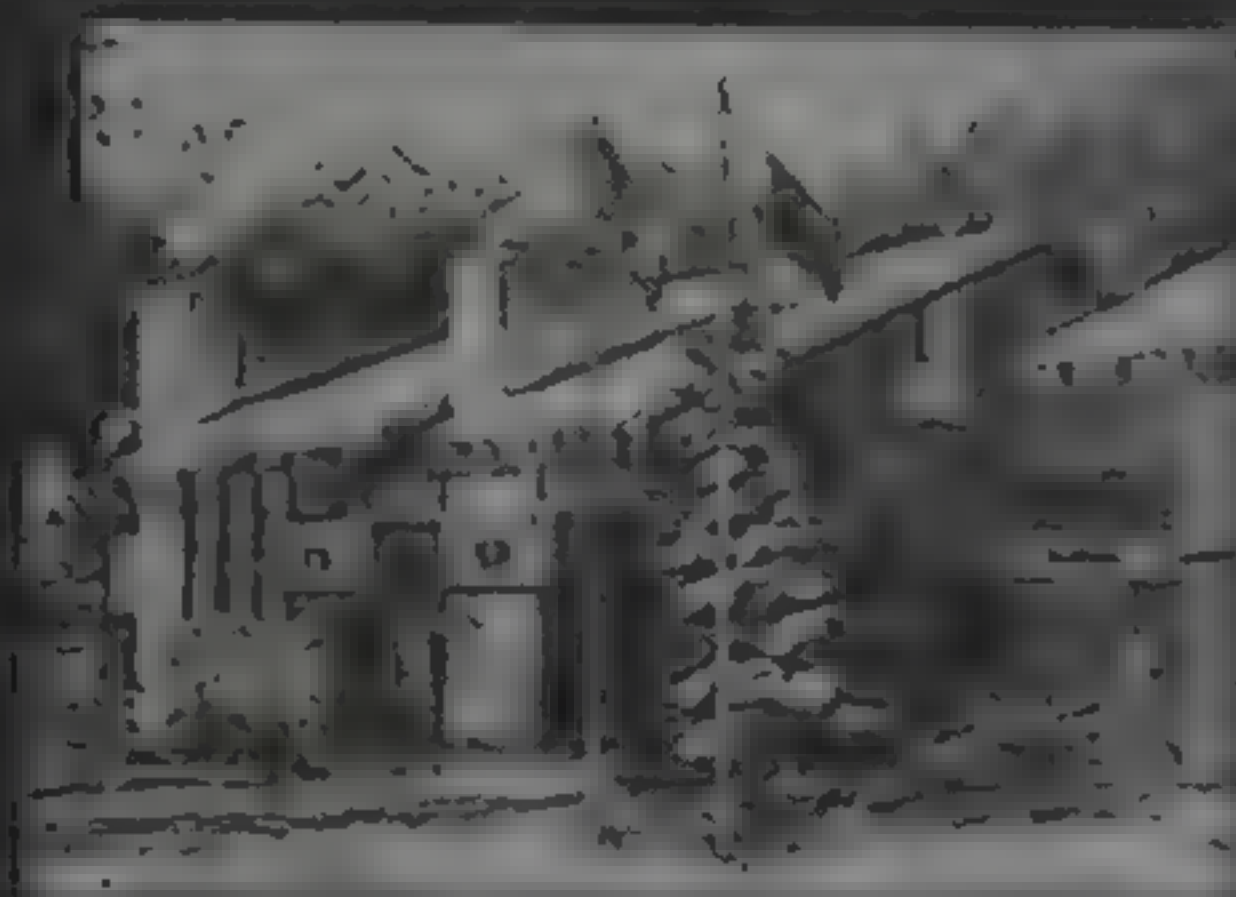
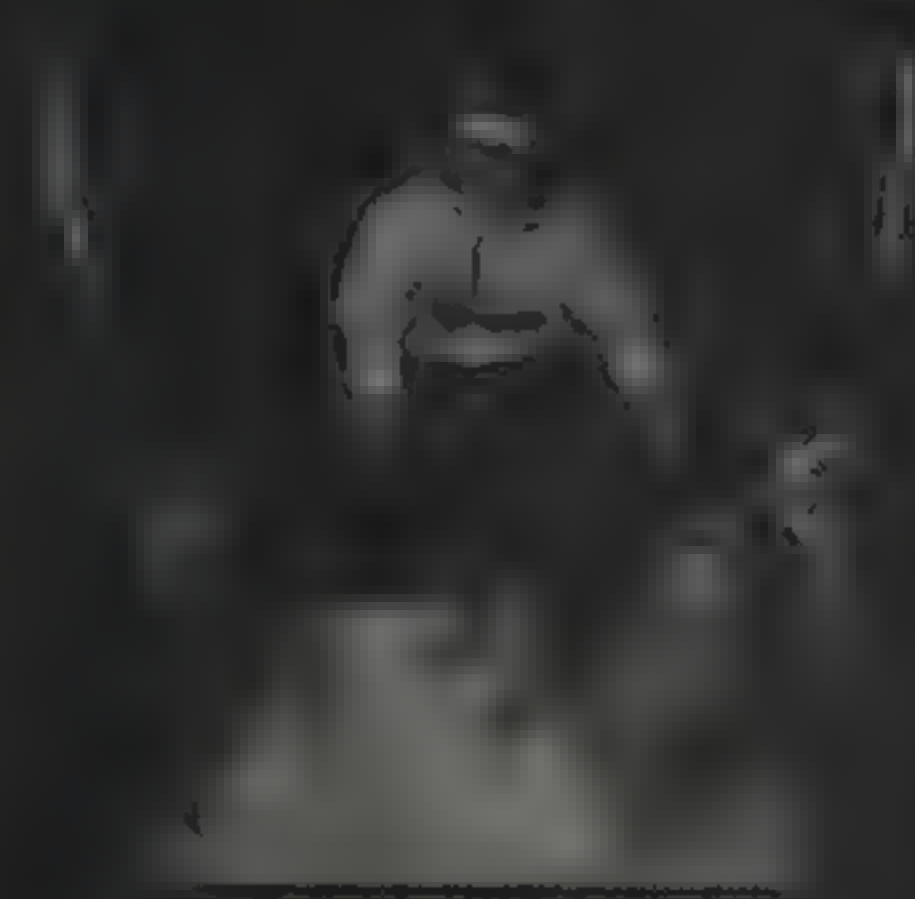


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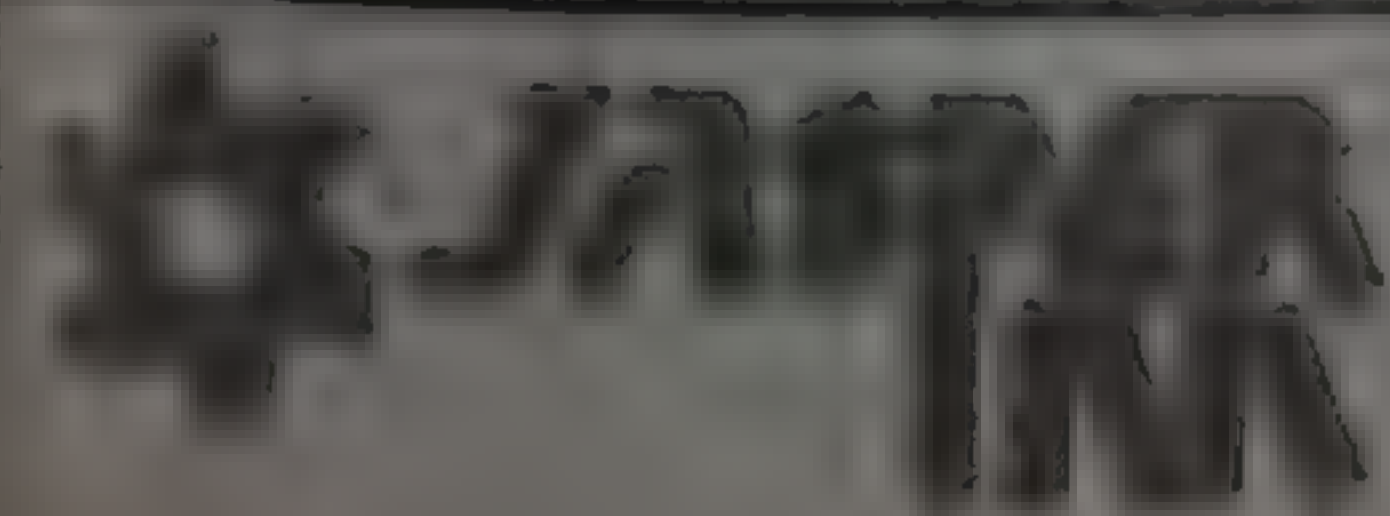
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The EASYRIDER Condition Report

LOCAL

Rabbit Hill - Closed for the season
Snow Valley - Closed for the season

ALBERTA

Castle Mtn - Closed for the season
Can. Olympic Park - Closed for the season
Lake Louise - 178 - 195cm base, 10 lifts and 111 runs open
Marmot Basin - 133cm base, 84 runs and all lifts open
Mt. Norquay - 118cm base, 5 lifts, 28 runs, and 1/2 pipe open, FINAL WEEKEND
Nakiska - 50 - 130cm base, 28 runs and 4 lifts open
Pass Powderkeg - Closed for the season
Sunshine - 215cm base, 12 lifts and 107 runs open
Tawatinaw - Closed for the season

B.C.

Apex - Closed for the season
Big White - 241cm base, 15 lifts and 111 runs open, night skiing closed for the season
Fernie - 251cm base, 10 lifts and 102 runs open
Fairmont - Closed for the season
Kicking Horse - 181cm base, 105 runs open
Kimberley - Closed for the season
Mt. Washington - Closed for the season
Panorama - 1cm new snow, 123cm base, 65 runs and 9 lifts
Powder King - 3cm new snow, 180 - 445cm base, 24 runs and 2 lifts open thurs - sun
Powder Springs - 12cm new snow, 160cm base, Cat Powder open
Red Mtn - Closed for the season
Silver Star - 0.5cm new snow, 203cm base, 10 lifts and 88 runs open
Sun Peaks - 1cm new snow, 155cm base, 90 runs and 9 lifts open
Whistler Blackcomb - 15cm new snow, 259cm base, terrain parks open
Whitewater - Closed for the season

USA

Big Mtn - Closed for the season
Big Sky - 2cm new snow, 132 - 202cm base, 100% of terrain open
Crystal Mtn - Closed for the season
49 Degrees - Closed for the season
Great Divide Ski Area - 25 - 87cm base, 60 runs open
Lookout Pass - 2cm new snow, 90 - 185cm base, reopening Apr 8 - 10
Mt. Spokane - Closed for the season
Schweitzer Mtn - Closed for the season
Silver Mtn - 2cm new snow, 150 - 200cm base, reopening Apr 8 - 10
Sun Valley - 105 - 172cm base

SNOWZONE

He shoots, he scores, he plays a guitar solo

The annual Exclaim! Cup is an ideal marriage of hockey, rock and absurd showmanship

By ADAM SMITH

In 33 AD, on what would become Easter weekend, Jesus is believed by some to have been resurrected. Then, 1,969 years later, in an equally important turn of events, a recreational hockey challenge match unfolded in Toronto between the Toronto Morningstars and the Hamilton Sonic Unyon Pond Squad. And from this epic, timeless battle, the Exclaim! Cup Hockey Summit was formed, and my Easter weekend would never be the same.

Now that I know that every year, right around the time that the blood in our Saviour's veins began to flow for the second time so long ago, a marriage between the arts and our true national sport is taking place. No longer will the Easter Bunny remind me of chocolate eggs, pumpkin pie and tryptophans; I'll think of the Barenaked Ladies' drummer

Hockey Association of the Arts] promotes involvement and increases awareness of community-based initiatives that address issues that are important to its members, particularly among young people."

The 28 teams, featuring members of the Barenaked Ladies, Sloan, Rheostatics, Cowboy Junkies, the Sadies and the Smugglers as well as NHL barbarians like Sean Cullen and Darren McCarty, play in teams with monikers like the Fluid Living Arseholes, the Vancouver Flying Vees, the Halifax/Dartmouth Ferries, La Hacienda Flying Burritos, the Montreal Ninja Tune Wicked Deadly Karate Chops, and Edmonton's own GPHL Gong Show. All teams provide live music at the rinks during the games, and when days on the ice

come to a close, the teams provide entertainment at the nightly Hock-

ey Hootenannies, which take place at various Toronto live music venues including the infamous Bovine Sex Club, the legendary Horseshoe Tavern and Lee's Palace.

WITH A FEW STROKES of good luck and a little bit of snow and ice, the flight that I purchased into Hamilton for its cheaper-then-Toronto rate was forced to land at Pearson due to unfavourable conditions on the Hamilton strip. This modified landing would leave me just enough time to check in at Victoria's Mansion, my quiet and comfortable home in downtown TO (check out www.victoriamansion.com to read about this fine place), and then head over to the Bovine for a few expensive pints of flat Toronto beer with a few teammates in training.

I'm always astounded by the immensity of Toronto's beautiful Edwardian downtown buildings, especially after a pint or two in the Bovine Sex Club with its décor of bicycle frames, metallic junkyard art, rock show posters and Cabbage Patch Kids chained to the vents, the wind from the building's exhaust system forcing them to strain at their shackles.

The nightly Hockey Hootenannies are definitely something to behold. The Ottawa Songbird Millionaires of the Future, for instance, take the stage dressed in

EVENTS

Tyler Stewart howling, "Gotta whole lotta Sloan" while the four original members of Sloan pounded out the "Whole Lotta Love" Zeppelin backup. And where is this taking place? Not in the mind of some spaced-out junkie, not at pricy club, not even at a big-city live music venue; this is all going down in the stands of a Toronto hockey rink.

And it's only the beginning. Over the next three days, 28 teams of artists and musicians from all over Canada will battle onstage and on the ice for the esteemed Exclaim! Cup. The tournament is the brainchild of the venerable Tom Goodwin of Exclaim! magazine. "Inspired by the amateur roots of the game," Goodwin says, "and founded on the ideals of camaraderie and recreational competition, [the Exclaim! Cup Hockey Summit and the Exclaim!]



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exquisite, computer chip-laden, super-computer cardboard boxes and grace us with the syntheriffic sounds of Styx's "Mr. Roboto." It feels like we've traveled in time to the '80s... the '80s of the future, that is! The team's performance is inspired their six-year losing streak—they announce at the top of the show that they've returned from the year 3001, when they've finally captured the Exclaim! Cup. Donning candy crowns fitted with antennae (which they wore the entire weekend), the Ottawa scenesters may not have won the main trophy, but they were awarded plenty of spirit and sportsmanship prizes, including the Smells Like Millionaires Team Spirit Award, and the Dominion Award for the most inspired performance at the Hockey Hootenanny.

The competition for the Dominion Award was fierce: other performers included faux-Latvian rappers throwing down and asking if they could do our sisters; some dude in a gorilla suit butchering Johnny Cash songs; and the Jokers Hockey Club, whose tribute to the tournament's dancing referee drew some spirited "amen"s from the lively crowd. (His

future plans apparently include creating a rock 'n' roll fishing show.)

AS FOR THE ACTION on the ice, our well-equipped crew of Green Pepper Hockey League hooligans teamed with some Toronto and Montreal-based substitutes to take the first round robin by storm. With three straight victories, we went into the semifinals as a definite crowd favourite. But when we went up against our bitter rivals, the Peterborough Pneumonia, the same team who pushed the City of Champions into a runner-up position last year, the door to the cup was slammed shut in our faces. The Gong Show played hard, but with our beloved netminder Rasheed "The Dream" Kahn feeling pain (and, I think, some shame) between the legs and between the pipes, Edmonton once again came up short. A 2-1 upset sent the Gong Show back to Alberta to drink some Neo-Citran and stay in bed.

There is some good news in all this for Edmonton rock 'n' roll hockey fans, however: rumours are circulating that we may soon play host to the 1st Annual Summer Solstice Hockey Rock-Off and Spelling Bee. ♡

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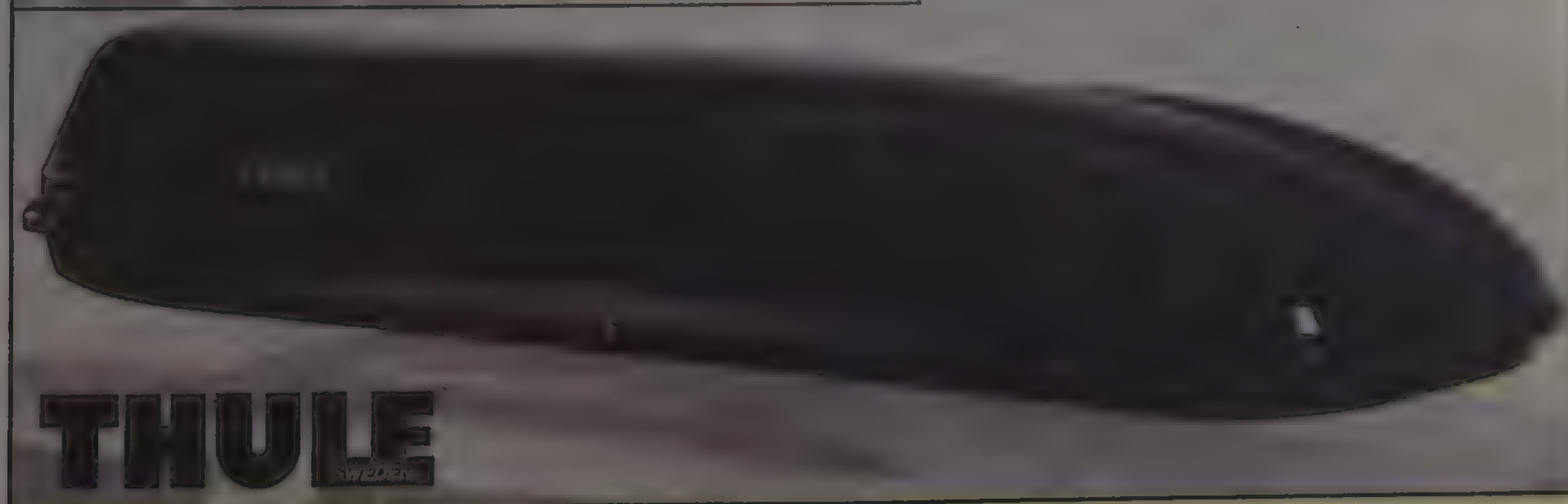
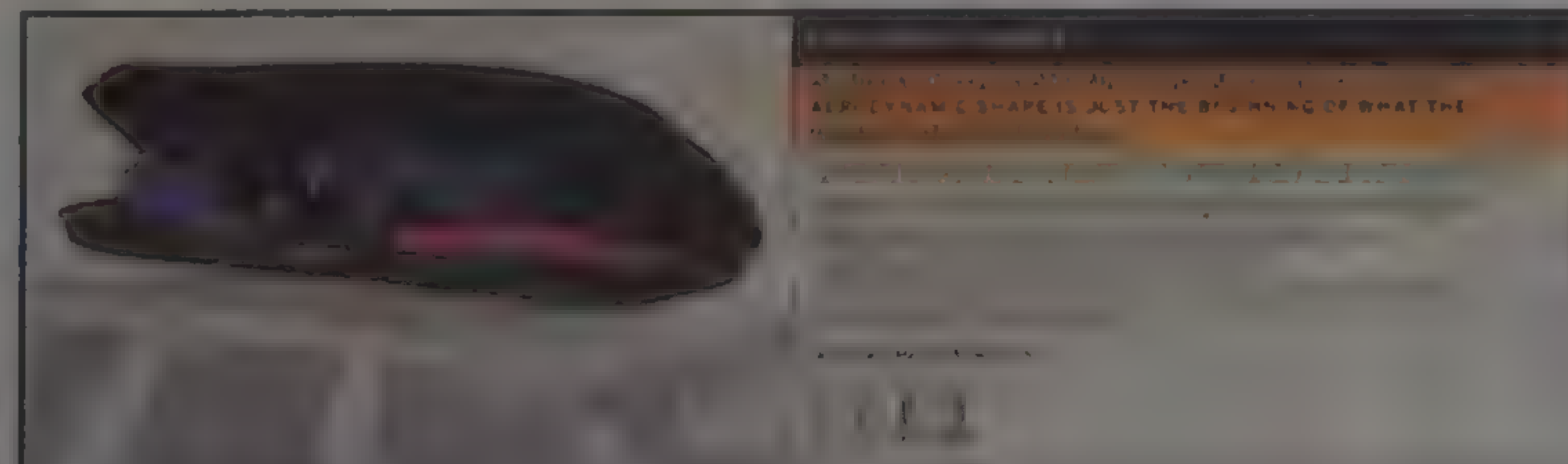
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share his favourite
grooming tips and
style hints

By LEAH COLLINS

summer tour and their new record, *Elevator*—a more mature and fuller-sounding yet still spastically danceable followup to their 2002 breakout *Make Up the Breakdown*—was just

released Tuesday.

Talking to Hawthorne over the phone, though, he sounds more or less blasé when it comes to the world of *Hot Hot Heat*—however, he offers

his assurances that he's plenty proud of the new CD. His answers come slow and mumbly through the phone from his hometown of Victoria, and he spits out "ums" and "ahs" when it comes to questions about his album's new songs. But that all changes when the conversation turns to more important things—like fashion.

"Yeah, I love going shopping," says the bass player, with unexpectedly perky emphasis, adding that fashion's a pastime he and the rest of the band can't do without. He brings up the fact that when he heard he'd be talking to *Vue Weekly* in Edmonton, the idea of doing some West End Mall-walking piqued his interest—though West End's endless strip of Gaps and American Eagle Outfitters isn't really his style. Hawthorne's more into tracking down one-of-a-kind items from cities like New York, London and, for some reason, Hamilton, Ontario thrift shops ("I like obscure places," he says, "there's a story behind what you find"), or getting the band's guitar-tech/professional tailor to stitch up a unique piece (he gushes over an "absolutely beautiful" WWI-style fitted jacket he had made for him after falling in love with a similar number he borrowed from a guitar player in one of Hot Hot Heat's supporting acts).

Hawthorne's interest in the finer points of well-tailored pants, tasteful accessories (think scarves, hats and bracelets) and colour-co-ordinated ensembles is, of course, no surprise; like so many bands that get lumped into the new-new-wave category, Hot Hot Heat gets noticed for taking pride in their wardrobe. But maintaining a dapper appearance isn't just about being a slave to trends for Hawthorne: his fashion-consciousness has a much more

touring Canada and the States in support of *Waiting* and a year recording her followup, *Not Today*, with legendary Canadian rocker Randy Bachman, Ord found she had some catching up to do. It's not like she was relegated to obscurity or anything, she says, but she'll have to work a little harder at re-establishing herself in the public eye after a four-year gap between albums.

"It's been doing better than I thought," Ord says, "because it's been so long since I released anything to the public—to radio or MuchMusic—so I really am starting from the beginning again. I have to reconnect with my old fans who have maybe forgotten who I am because it's been so long. I'm just grateful to be putting something else out there."

With Bachman playing guitar as well as co-writing and producing the album, *Not Today* delivers a much punchier sound than *Waiting*, thanks also to Ord's maturing songwriting and lyrics. "It's definitely a little more edgier than my last album, which I like," she says. "As you grow, your ideas change and your writing style can progress into different areas; I'm definitely not in high school anymore. I've experienced different things and I think I've grown up a lot considering the experiences I've had in the music world and the entertain-

SEE PAGE 31

Dustin Hawthorne has plenty to be excited about. His band, Hot Hot Heat, is about to embark on a

My sweet Ord

Maren Ord isn't waiting until tomorrow when it comes to promoting new *Not Today* disc

By PHIL DUPERRON

When local singer/songwriter Maren Ord burst onto the scene four years ago with her

folk-pop debut album *Waiting*, the then-17-year-old songbird was greeted with open arms, receiving plenty of national airplay, a Juno nomination for Best New Artist and

a coveted slot with Lillith Fair. Amidst all the buzz, it seemed like Edmonton finally had a rising star to call its own.

But after spending three years

THE LAST DEAL
CADEAUX
NO HANDS

VUEWEEKLY (20) **APRIL 7-13, 2005**

personal basis. "It's just another means of self-expression," he says. "You can express yourself through clothing just as well as you can through music. I can show my eccentricity by wearing, say, a seat with a certain outfit. It's an expression of who I am."

In fact, Hawthorne says he's been a dedicated fashion-follower since his monkey days. "Oh yes, definitely. I've been fashion conscious forever," he laughs. "Not from the age of four or whatever, but I got into punk rock and skateboarding at an early age and as much as people don't want to admit it—people want to say punk is all about free thinking—it is definitely a uniform and I did try to pay attention to it, and I think more so skateboarding because skateboarders look a certain way and I aspired to look like the people that I saw in fashion magazines. So I definitely paid attention to fashion, and that was at the age of 12, and it's been like that ever since."

AND LOOKING GOOD, says Hawthorne, was something of an

oddity at the time. People, he says, would assume that because he gave a damn about things like scarves and skin-care regimens, he must be gay, and Hot Hot Heat—even in 2002 when their single "Bandages" was released—was a nicely-coiffed misfit on the charts. "It was kind of an oddball single stuck between Linkin Park and Disturbed—all these rap-metal bands," Hawthorne says. "So it was like we were this anomaly."

But now, he says, people are thankfully more accepting of men who take pride in their appearance, something he attributes to society becoming more comfortable with homosexuality and the rising trend of sharply styled bands like Franz Ferdinand, the Killers or even black-eyeliner converts Green Day. "A normal person starts getting into these bands," says Hawthorne, "and realizes the image these bands are trying to sell is actually fashion-conscious. Then they're a little more likely to think, 'Hey, wait a minute. Maybe it's not that bad an idea that I should take care of my skin. Maybe I should

consider using a moisturizer and going to get my clothes tailored."

"It's kind of a throwback to the '80s, though," he continues. "I mean, you look back at these bands that came from the '80s and they were certainly really fashion-conscious, and the people who went to their shows were like that too."

Hawthorne wouldn't mind having that sort of influence on his audience—though he makes sure to say that he'd hope to reach them as a musician first and a style icon second. "I would like to be taken seriously as an artist both aesthetically and musically," he says. "And if I can see someone come to our show and they maybe would have before worn a FUBU sweatshirt and a white cap, and now they're actually thinking of wearing a white button-down shirt and a blazer and maybe a pair of dress shoes, that would be cool." ☐

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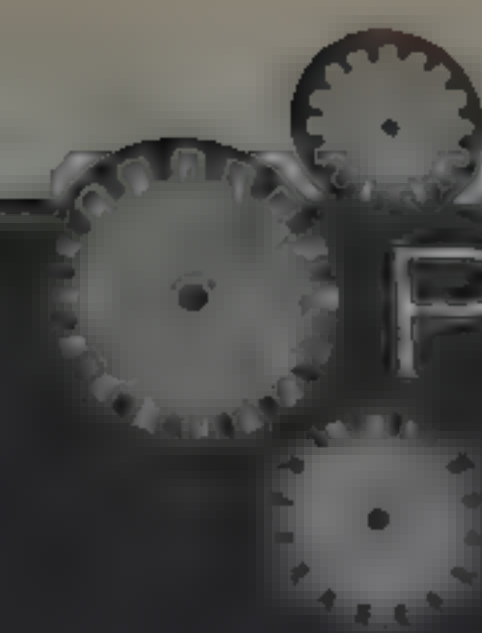
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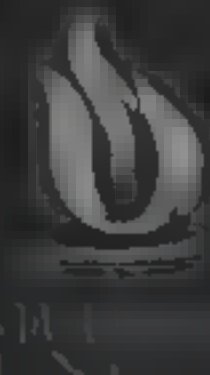
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MUSIC



music notes

BY PHIL DUPERRON
AND ROSS MOROZ

Primes directive

Primes • With Shout Out Out Out Out • Victory Lounge • Thu, Apr 7
Since forming in early 2004, the cutting-edge Vancouver duo Primes (bassist/vocalist Jack Duckworth of Radio Berlin fame and electro DJ Michelle Synnot) has made a name for itself with their volatile live shows, which combine the ferocious energy of punk and the twisted wizardry of electronica.

Primes released *Life in the Pit* late last year to flog at gigs, but the world will have to wait until July to hear their first full-length. The album has been complete and in the can for a while now (and some tracks are up on www.primes-music.com), but Duckworth says they've been biding their time and making sure to get everything right. "This record's been kind of very carefully planned out between us and the label and the publicist involved," he says. "I've done numerous records and I'd rather take the time to do it properly. It's a little bit more of a science lab putting out records nowadays with me."

With 10 years of DJ experience behind her, Synnot has strong ties to Vancouver's electronic scene, but Primes' audience mostly draws upon the city's freaks, goths and punks. "It's weird," Synnot says, "because we get put on all these bills with people we're friends with but we sound nothing alike, which is good, but also bad."

Some people are really into it, but we always get a 50/50 split of people who either really, really like it or really, really hate it. But it's always interesting to see who likes it; it's always the people who you'd least expect.

"It's really in-your-face and noisy and stuff," she continues. "It's good to piss a few people off, confuse a few people and get across to a few people. I think it'll be better once the album comes out and we don't just pop up on random bills with people going, 'Who the fuck is that—Primes? What the hell?' Maybe it'll be more like, 'Oh they kind of sound like this so I know what to expect,' and then if they really hate us they don't have to come." (PD)

Tchir thing

Trevor Tchir • With Five O'Clock Charlie and Mark Davis • Side-track Café • Sat, Apr 9 In 2003, our provincial government held a song-writing contest to find an "Alberta

FRIDAY APRIL 8TH \$7
THE ROCKY FORTUNE
AND LAS VEGAS CRYPT KEEPERS

SATURDAY APRIL 9TH
THE STARS HERE
AND LONDON ROGUE \$6

FRIDAY APRIL 15TH \$7
VOICE INDUSTRIE CO RELEASE
FOR VOICE HISTORY
AND LES MODS (FROM MONTREAL)

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SEEDY'S

SATURDAY APRIL 16TH \$8
MERVYN ALBIN AND **BLACKEN**

Seedy's
10314-104 Street

THE END IS NIGH!!!

anther, an official song that could be sung proudly at the upcoming Alberta centennial. The song that won the contest, "Alberta" (how abstract), is a vapid number about "livin' right and feelin' free," and while Premier Klein and company have admittedly made dumber choices about more important issues, one has to wonder why they couldn't have picked a song off of local singer/songwriter Trevor Tchir's Alberta-influenced new CD, *Wooden Castles Fall*. As it turns out, they almost had their chance.

"A friend of mine wanted me to enter 'Redwater Flow' [a song about grain elevators] into that contest," Tchir explains, "but I didn't because the first part of it is about northern Ontario, and I didn't have time to change it. I sort of had a feeling they'd pick something a little different from what I do, though."

Sadly, Tchir was right. It's a shame, really, since so much of his music is a tribute to the Wild Rose Province. (*Wooden Castles Fall* even features a sepia-toned picture of an abandoned grain elevator on its cover.) "A lot of my music is about Alberta, for sure," he says. "I tried to make it sort of a unifying theme and aesthetic for the album."

For Tchir, the old adage about writing what you know was a guiding principle, and he has trouble understanding why so many Canadian musicians seem so averse to writing about their home and native land. "I'd much rather write about my home and my friends than write about, say, New Orleans and how it's sinking," he laughs. "I definitely wanted some homegrown content."

Part of Tchir's attachment to Alberta stems from having had to leave his home for to pursue his academic career. Tchir spent a half-decade in Ottawa, where he worked as a page in the House of Commons (an experience he describes as "wacky") and received a master's degree in political science from the University of Ottawa. Currently, Tchir is working on his Ph.D. at the University of Alberta, and although he acknowledges the differences between being a musician and an academic, he insists the two worlds aren't that different.

"I know that most musicians don't exactly have grad degrees, but it's not really been something that feels unnatural for me," he says. "The things I study are all about people, which is what I write my songs about, so the material is very much the same. It's not like I'm a chemical engineer or something."

Of course, a chemical engineer could have written an Alberta Anthem about oil. Maybe that's more the kind of thing the government was looking for. "I wouldn't mention oil in a song," Tupper declined. (RHA)

Pep, pop, fizz, fizz

Columbus • With the Rocky Fur-
ture, A Priori and the Stars Here
• Eco City • Sat, Apr 9 To most
music snobs, "pop" is a four-letter
word. Whether this suggests an inability
to spell or count (or both) is neither
here nor there, but local pop ac-
tivist Columbus have certainly noticed a
widespread aversion to the form
amongst their peers.



Motley Crue • Rexall Place • Sat. Apr 2 • reVUE If you're gonna run away and join the circus, Motley Crue will take the road to rock-abilly Madness. When a young piggyback rider fell off the roller coaster, the band's last walk to the altar as the clown makers pulled out all the stops to impress the bride. A wild, chaotic night as acrobats flew through the air and showers of sparks, blinding flames and deafening explosions filled the stage. As the band tore into their set of greatest hits. Despite not having any new material, the listening to this show is a lot like watching a show you remember the '80s, the classic night, which is the original reason of results over all the tragedy (every radio host in the world any day, HFD).

"I think that there is definitely a bit of skepticism concerning pop music," says Columbus frontman Chris Webster, "but it comes from a confusion about its overall contribution to the world of 'music as art' rather than some kind of affront to its affiliation to the corporate agenda. Post-rock, punk or even electronica suit very obvious reactionary niches where antithesis is easily prescribed. It's harder to navigate pop music in the same way because it comes with a wide range of historical baggage. We're not necessarily a political band, but I think we all believe the revolution can be beautiful, even sexy."

They might be on to something. Columbus has been quickly gaining a following despite our largely popophobic local scene, pulling in accolades from some pretty far-flung places thanks to their inclusion on a high-profile compilation disc. "Humblebee Recordings was very kind to include a very early recording on their comp, and the feedback has been for the most part positive," Webster enthuses. He also points to favourable reviews from the U.K. and Italy as being particularly validating "because those are the places our inspiration comes from."

Having officially released only one track since forming last year, Columbus could be dismissed as being merely a "singles" band, although Webster sees an upside to not releasing an LP right off the bat. "Hit songs are what I try to write," he says matter-of-factly. "If it's not a hit, it gets chucked. If it's overly long, it gets tossed. I'm a big fan of '60s pop music from all over the world, which benefited from the phenomenon of the 45. We've got all kinds of plans for seven-inches and ultimately I would like to release material on the merits of it being a single."

Although Webster is enthusiastic about discussing Columbus's sound and influences, the band's name, apparently, is off-limits. "Here's the deal with the name," he says. "My name's Chris. It has nothing to do with that. It's not about the explorer and it's not about Columbus, Ohio. The

real story is too weird to explain, and I'd rather not see it in print, so that's all you're gonna get." (RM)

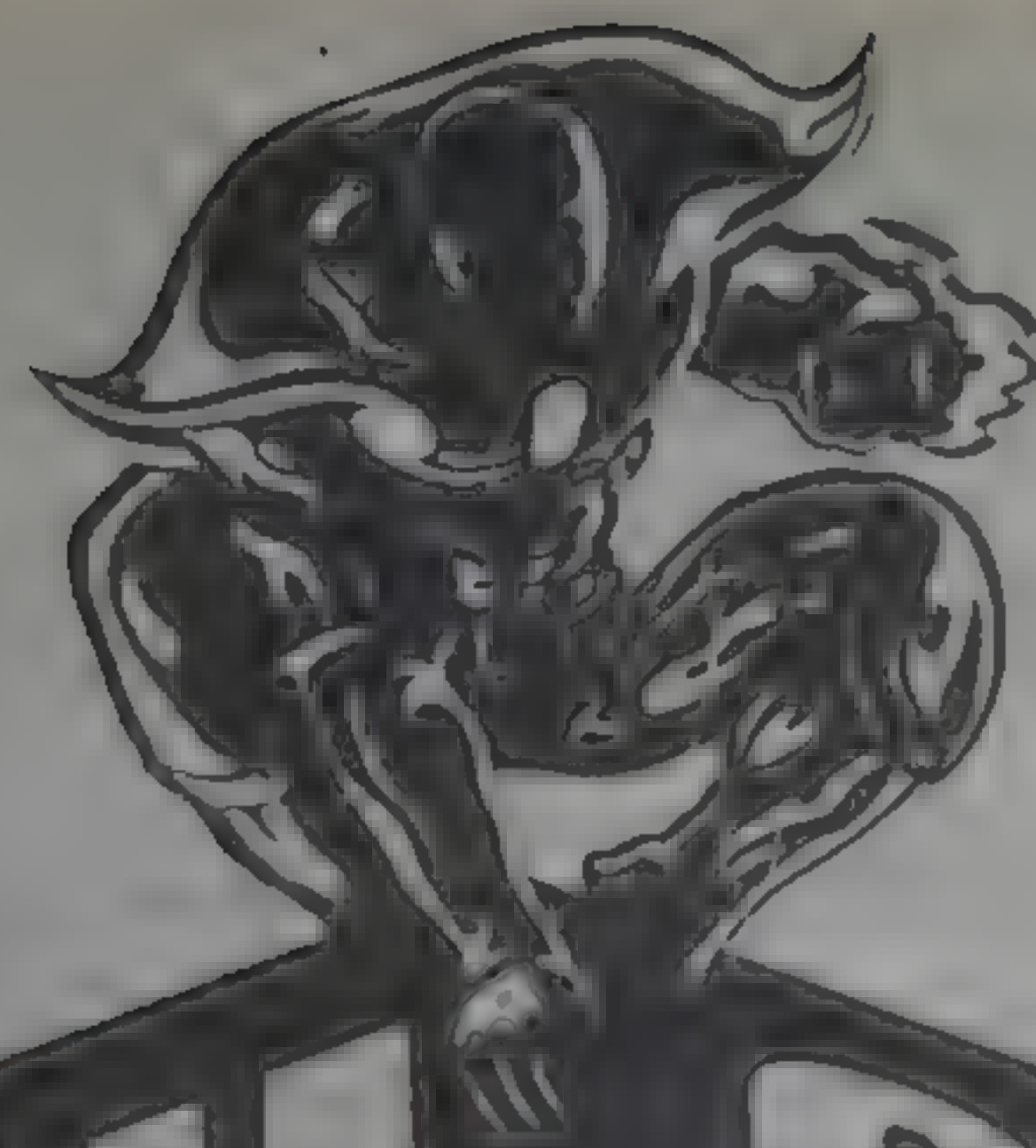
Contagious Fortune

The Rocky Fortune CD release • With Las Vegas Crypt Keepers • Seedy's • Fri, Apr 8 After several years of playing at home and around the country, Calgary's Sons of Daughters found themselves in a bit of a tight spot. While playing at Toronto's North by Northeast last year and with a new EP in hand, the band was informed by industry types present that a Scottish band called Sons and Daughters was making a big splash touring with Franz Ferdinand. And so, to avoid any possible confusion or sticky legal situations, the alt-rock trio decided a name change was in order, and the Rocky Fortune was born.

With five songs already in the bag, they went back to Sundae Sound to record their debut, *Sway*, with Young Dave Alcock and his assistant Al Irving. "It's a cool studio, with a lot of old analog stuff," says guitarist Tyler Toews.

Tired of working soul-crushing jobs like delivering pizza, waiting tables and cooking eggs, Toews hopes the band's danceable tunes, laden with powerful harmonies and catchy hooks, will be their ticket to freedom. They're looking to tap into Canada's elusive but valuable pool of grant money like the Radio Starmaker Fund so they can afford to hire some support staff and help take things to the next level. "It would be nice," he says, "to get to a point where we can hand over all the business stuff to people and have them take care of it so we can just concentrate on writing music and playing music."

While some bands are hesitant to turn their art into a profession, Toews sees it as the lesser of two evils. "If you have to have a job, what's wrong with playing your guitar as a job?" he asks. "If you have the opportunity to play music and that's what you do to make a living, go for it. I don't know; I think it's as good a job as any." (PD)



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BACKDRAUGHT PUB Open
stage a

BACKSTAGE TAP AND GRILL
Open stage jam; 8pm-
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SHOPPE Open stage hosted
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by Brian Petch

FOUR ROOMS Don Berner

GRINDER Open stage hosted
by Chilli-D-Fiddy; 9-12pm

J AND R BAR AND GRILL
Open stage with The Poster
Boys (pop/rock/blues);
8:30pm-12:30am

J.J.'S PUB Teenage Surf
Invasion (rock), Robyn Bright

NEW CITY LIKWID
LOUNGE Premonitions Of
War, Ion Dissonance,
Despised Icon, Savannah

SEEDY'S Bramwell and the
Left Overs (CD release party),
We Are the News, Chloe
Albert

SIDETRACK CAFÉ The
Guaranteed, Kent McAlister
and his band, Sarah Wheeler;
\$7 (door)

URBAN LOUNGE THE
Sessions; no cover

VICTORY LOUNGE Shout
Out Out Out, Primes, DJ
Bolid; 9pm

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

ZEALITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
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CONVOCATION HALL
Madrigal Singers, Leonard
Ratzlaff (conductor); 8pm;
\$10 (student/senior)/\$15
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Orchestra, David Atherton
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BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

DECADANCE Ladies Night:
Deep sexy funky beats with
DJ Smooov and guests; no
cover

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

JEKYLL AND HYDE PUB
Headwind ('60s/'70s
pop/rock); no cover

JEFFREY'S CAFÉ AND WINE
BAR Bruce and Lori Mahocsy
(jazz); 7:30pm; \$5

PEPPERS Eton 81 Club

RED'S Godsize; 7pm

SEEDY'S The Rocky Fortune,
Las Vegas Crypt Keepers; \$7

STRAW CONFERENCE
CENTRE Blue Rodeo, Matt
Mays and El Torpedo; tickets
available at TicketMaster

SIDETRACK CAFÉ The Town
Pants; \$8 (door)

STABULITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

URBAN LOUNGE THE
Sessions; \$5

VICTORY LOUNGE
Vindictive Metal: Hosted by
The Vindictive Bastard

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

CLASSICAL

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\$10 (student/senior)/\$15
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PEPPERS Eton 81 Club

RED'S Godsize; 7pm

SEEDY'S The Rocky Fortune,
Las Vegas Crypt Keepers; \$7

MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

DJ Squiggles

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40, R&B, retro with Urban
Metropolis

FILTY MCNASTY'S PUB
Rock Bingo with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top
40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin
Nights; free dance lessons 8-
9:30pm

NEW CITY LIKWID
LOUNGE Rub A Dub
Thursdays: Reggae, ska, dub
with Jebus and His Apostles

NEW CITY SUBURBS
Progress: electro/new wave
with DJ Miss Mannered and
guests; no minors

POWER PLANT Ship Night
for resident students

RED STAR Underground Hip
Hop Night: with DJ Mumps,
DJ Dusty Crates

RENDEZVOUS Metal Night
with DJ McNasty

THE ROOST Rotating shows:
Sticky's open stage and the
Weakest Link game with DJ
Jazzy second and last
Thursday; \$1 (member)/\$4
(non-member)

SAVOY Funk and downtem-
po with Ben Jamin

SEEDY'S DJ night

STANDARD LUNGS
Housecat with Nestor Delano,
Luke Morrison, Marc Lussier;
\$15 (adv); tickets available at
TicketMaster, Foosh,
Underground (WEM),
Colourblind

STOLLI'S ON WHYTE Top
40 dance, R&B

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

ZEALITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

URBAN LOUNGE THE
Sessions; \$5

VICTORY LOUNGE
Vindictive Metal: Hosted by
The Vindictive Bastard

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

CLASSICAL

CONVOCATION HALL
Madrigal Singers, Leonard
Ratzlaff (conductor); 8pm;
\$10 (student/senior)/\$15
(adult)

WINSPEAR CENTRE The
Masters: Presented by the
Edmonton Symphony
Orchestra, David Atherton
(conductor), Stewart
Goodyear (piano); 8pm; \$21-
\$22

ARMOURY Fishbone Fridays:
Top 40 downstairs/retro 80
upstairs

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

DECADANCE Ladies Night:
Deep sexy funky beats with
DJ Smooov and guests; no
cover

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

JEKYLL AND HYDE PUB
Headwind ('60s/'70s
pop/rock); no cover

JEFFREY'S CAFÉ AND WINE
BAR Bruce and Lori Mahocsy
(jazz); 7:30pm; \$5

PEPPERS Eton 81 Club

RED'S Godsize; 7pm

SEEDY'S The Rocky Fortune,
Las Vegas Crypt Keepers; \$7

STRAW CONFERENCE
CENTRE Blue Rodeo, Matt
Mays and El Torpedo; tickets
available at TicketMaster

SIDETRACK CAFÉ The Town
Pants; \$8 (door)

STABULITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

URBAN LOUNGE THE
Sessions; \$5

VICTORY LOUNGE
Vindictive Metal: Hosted by
The Vindictive Bastard

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
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available at TicketMaster

CLASSICAL

CONVOCATION HALL
Madrigal Singers, Leonard
Ratzlaff (conductor); 8pm;
\$10 (student/senior)/\$15
(adult)

WINSPEAR CENTRE The
Masters: Presented by the
Edmonton Symphony
Orchestra, David Atherton
(conductor), Stewart
Goodyear (piano); 8pm; \$21-
\$22

Spinning

SAVOY DJ Busy B; no cover

STANDARD All New 6107
Fridays: Hosted by Harman B
and DJ Kwake, live to air

STONEHOUSE PUB Top 40
with DJ Chad

VICTORY LOUNGE
Vindictive Metal Fridays:
Hosted by The Vindictive
Bastard and guests

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

ZEALITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

URBAN LOUNGE THE
Sessions; \$5

VICTORY LOUNGE
Vindictive Metal: Hosted by
The Vindictive Bastard

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

CLASSICAL

CONVOCATION HALL
Madrigal Singers, Leonard
Ratzlaff (conductor); 8pm;
\$10 (student/senior)/\$15
(adult)

WINSPEAR CENTRE The
Masters: Presented by the
Edmonton Symphony
Orchestra, David Atherton
(conductor), Stewart
Goodyear (piano); 8pm; \$21-
\$22

ARMOURY Fishbone Fridays:
Top 40 downstairs/retro 80
upstairs

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

DECADANCE Ladies Night:
Deep sexy funky beats with
DJ Smooov and guests; no
cover

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

JEKYLL AND HYDE PUB
Headwind ('60s/'70s
pop/rock); no cover

JEFFREY'S CAFÉ AND WINE
BAR Bruce and Lori Mahocsy
(jazz); 7:30pm; \$5

PEPPERS Eton 81 Club

RED'S Godsize; 7pm

SEEDY'S The Rocky Fortune,
Las Vegas Crypt Keepers; \$7

STRAW CONFERENCE
CENTRE Blue Rodeo, Matt
Mays and El Torpedo; tickets
available at TicketMaster

SIDETRACK CAFÉ The Town
Pants; \$8 (door)

STABULITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

URBAN LOUNGE THE
Sessions; \$5

VICTORY LOUNGE
Vindictive Metal: Hosted by
The Vindictive Bastard

YARDBIRD SUITE Michel
Donato, James Gelfand; \$10
(member)/\$14 (guest); 8pm
(door), 9pm (show); tickets
available at TicketMaster

CLASSICAL

CONVOCATION HALL
Madrigal Singers, Leonard
Ratzlaff (conductor); 8pm;
\$10 (student/senior)/\$15
(adult)

WINSPEAR CENTRE The
Masters: Presented by the
Edmonton Symphony
Orchestra, David Atherton
(conductor), Stewart
Goodyear (piano); 8pm; \$21-
\$22

ARMOURY Fishbone Fridays:
Top 40 downstairs/retro 80
upstairs

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

DECADANCE Ladies Night:
Deep sexy funky beats with
DJ Smooov and guests; no
cover

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

JEKYLL AND HYDE PUB
Headwind ('60s/'70s
pop/rock); no cover

JEFFREY'S CAFÉ AND WINE
BAR Bruce and Lori Mahocsy
(jazz); 7:30pm; \$5

PEPPERS Eton 81 Club

RED'S Godsize; 7pm

SEEDY'S The Rocky Fortune,
Las Vegas Crypt Keepers; \$7

STRAW CONFERENCE
CENTRE Blue Rodeo, Matt
Mays and El Torpedo; tickets
available at TicketMaster

SIDETRACK CAFÉ The Town
Pants; \$8 (door)

STABULITE ROOM Maren
Ord, Dual, Patii Emme; 7pm;
all ages event; tickets at
TicketMaster

Purbayaban Chatterjee (sitar),
Subhankar Banerjee (tabla),
7:30pm; \$18 (adult)/\$14
(Raga-Mala member/student/
senior); tickets available at
TIX on the Square,
Merchantix, Raga-Mala, door

WINSPEAR CENTRE The
Masters: Presented by the
Edmonton Symphony
Orchestra, David Atherton
(conductor), featuring
Stewart Goodyear (piano)
8pm; \$21-\$22

ARMOURY Fishbone Fridays:
Top 40 downstairs/retro 80
upstairs

BOOTS Retro Disco: retro
dance

BUDDY'S NIGHTCLUB
Dance party with DJ Alvaro

DECADANCE Ladies Night:
Deep sexy funky beats with
DJ Smooov and guests; no
cover

WINDYBARK PUB
Brauhaus; Punk with
Robin Schreffel

MONDAY with the
CLASSICAL
CONVOCATION HALL U of
Edmonton 7pm, \$10
(adults) \$5 (student)

CLASSICAL

CONVOCATION HALL U of
Edmonton 7pm, \$10
(adults) \$5 (student)

ST ANDREW'S UNITED
Church of Christ
Edmonton 7pm, \$10
(adults) \$5 (student)

ST TIMOTHY'S ANGLICAN
Church of Christ
Edmonton 7pm, \$10
(adults) \$5 (student)

DJS

BLOODY'S NIGHTCLUB Sexy
atmosphere and all
dance party with DJ
Tina Smith

CALIENTE NIGHTCLUB
Latin Night with DJ
Tina Smith

MANHATTAN CLUB
Latin Night with DJ
Tina Smith

NEW CITY LIKWID
Latin Night with DJ
Tina Smith

ONE ON WHYTE Sunday
Hospitality House Party with
DJ Tina Smith

THE JUNGLE Service
Latin Night with DJ
Tina Smith

SAVOY French Pop mixed
with DJ Tina Smith

STOLLI'S ON WHYTE
Latin Night with DJ
Tina Smith

VICTORY LOUNGE Self Help
Latin Night with DJ
Tina Smith

WUNDERBAR HOF-
BRAUHAUS A Whole Lot of
Latin Night with DJ
Tina Smith

YARDBIRD SUITE Latin Night
with DJ Tina Smith

MON LIVE MUSIC

L.B.'S PUB House band;
9:30pm-1am; no cover

RED'S Queens of the Stone
Age, Eagles Of Death Metal;
all ages event; 7pm (door),
8pm (show); \$32.50; tickets
available at TicketMaster

SIDETRACK CAFÉ Open
stage Mondays hosted by
Ben Spencer with guest Bob
Kemmis; 9pm; no cover

VICTORY LOUNGE Scratch
Bastid, Pip Skid, John Smith,
The Goods; no minors event;
8pm

CLASSICAL

CONVOCATION HALL Noon
Hour Organ Recital; featuring
graduate and undergraduate
students of the U of A
Department of Music; free

CONVOCATION HALL
Ruston Vuori (piano); 8pm;
free

DJS

BLACK DOG FREEHOUSE DJ
Pennyentiary

BUDDY'S NIGHTCLUB
Ashley Love and DJ Alvaro

DEWEY'S LOUNGE Margins
of Sound Mondays:
Instrumental hip hop/trip
hop/downtempo/dub/raggae
with DJ Baggy and Pote

FILTHY McNASTY'S Metal
Mondays with DJ S.W.A.G.

NEW CITY LIKWID
LOUNGE Electro, Brit pop
and more with Miss
Mannered and Lance

O'BRYNE'S Hip Mondays:
Industry night with DJ
Finnegan, live music

STOLLI'S ON WHYTE Manic
Monday: Old skool R&B, hip
hop with Harman B and DJ
Kwake

VICTORY LOUNGE iPod
Mondays: Be your own DJ,

bring your iPod

WUNDERBAR HOF-
BRAUHAUS 12" Mondays:
Americana, indie, reggae with
DJ Insight

TUE LIVE MUSIC

BLIND PIG PUB AND GRILL
Open stage with Mark
Ammar

DRUID (JASPER AVENUE)
Open stage with Chris
Wynters and guest

LEGENDS PUB Open Jam
hosted by Gary Thomas

O'BRYNE'S Celtic night with
Shannon Johnson and friends;
9:30pm

SIDETRACK CAFÉ Maps of
the Night Sky, Fosters and
McGarvey, Tanyss Nixi

URBAN LOUNGE Salsa and
the City; 9pm; Salsa dance
lessons 8pm; \$5 (door)

YARDBIRD SUITE Jam with
Gord Graber; 8pm (door),
9pm (show); \$3

CLASSICAL

WINSPEAR CENTRE
Rajaton, Kokopelli Choir;
8pm; tickets available at the
Winspear box office

DJS

BILLY BOB'S LOUNGE
Escapack Entertainment

BLACK DOG FREEHOUSE
Viva with DJ Sean

BUDDY'S NIGHTCLUB Top
40 with DJ Stephan

CALIENTE NIGHTCLUB
Basement Tuesdays: hip
hop/R&B/raggae/dancehall
with Bomb Squad, DJ
Invincible, Q.B.

FILTHY McNASTY'S Twisted
Trivia with DJ Whit-Ford

NEW CITY SUBURBS Bingo:
Hosted by King Flux Alpha
and DJ Dildozer

PEPPERS Request Night with
the Wyld Stallions

THE ROOST Flamingo Bingo
with DJ Janny; 8-midnight; \$1
(member)/\$4 (non-member)

SEEDY'S Tuesday Nights with
DJ Miss Mannered

VICTORY LOUNGE
Liberation Tuesdays: Emo,
Screamo, Hardcore, Punk
Rock, Metal Classics and
MORE with DJ Leithal, DJ
Liam Harvey Oswald

WUNDERBAR HOF-
BRAUHAUS Reggae, ska

WED LIVE MUSIC

ATLANTIC TRAP AND GILL
Open mic; 8pm

BLACK DOG FREEHOUSE
Steve Coffey and the Lokels

O'BRYNE'S Chris Wynters
and friends; 9:30pm

PLEASANTVIEW HALL
Northern Bluegrass Circle
Music Society bluegrass jam;
7:30pm

RED'S Hot Hot Heat, Rise
Against, The Futureheads,
Louis XIV; all ages event;
7pm; tickets available at
TicketMaster, Red's

ROSSDALE COMMUNITY
HALL Little Flower open
stage hosted by Brian Gregg;
8pm

SIDETRACK CAFÉ Anne
Louise Genest, Karla
Anderson

URBAN Outfall with guests;
\$5

DJS

BACKROOM VODKA BAR
Wild Cherry: deep house/pro-
gressive/breaks with
Tnpswitch and guests

BLACK DOG FREEHOUSE
Glitter Gulch with DJ Buster
Frendly; no cover

BUDDY'S NIGHTCLUB Punk
rock, electroshock with DJ
Eddy Toonflash

COWBOYS End of Classes
Bash: with DJ Efrén Ramirez
(Pedro); tickets available at
TicketMaster, Underground,
Foosh (WEM)

FILTHY McNASTY'S Mix
Tape Bar Star College Nite
with DJ Rock 'n' Rogers

LEGENDS PUB Hip-Hop/R&B
with DJ Spincycle

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIKWID
LOUNGE Gong Show: Glam,
rock 'n' roll, metal, '70s to
now with Skinny J

POWER PLANT Wildside
Wednesdays: Heavy metal
with Metal John

RED STAR Funk 'n' Soul.
Funk, disco, soul with Junior
Brown

THE ROOST Amateur Strip:
Weena Luv, Sticky Vicky with
DJ Alvaro; \$1 (member)/\$4
(non-member)

SEEDY'S DJ night

SIDETRACK CAFÉ Revolving
Mystery with guest DJ

STANDARD Wednesday
Gone Wild Feat with DJ
Nestor Delano

STOLLI'S ON WHYTE Blue
Velvet: Urban electronica with
Derelect and Souls

VICTORY LOUNGE Retro
rock with the Juggernaut

WUNDERBAR HOF-
BRAUHAUS Hardcore DJs

THE URBAN LOUNGE

SOUTHSIDE'S BEST LIVE VENUE
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THURSDAY-SATURDAY APRIL 9

THE SESSIONS

WEDNESDAY APRIL 13

OUTFALL

THURSDAY APRIL 14

BULLMOOSE CONNORS ROAD

FRIDAY-SATURDAY APRIL 15-16

CONNORS ROAD

WEDNESDAY APRIL 20

THE SMOKERS WITH VICTORY

A MARCA
BAVARIA
PRESENTS

SALSA AND THE CITY

DANCING LESSONS START AT 8PM
\$1.75 BOTTLES OF A MARCA BAVARIA
EVERY TUESDAY!

SATURDAY @ THE ONE

\$3.75 HIBALLS & DOMESTIC BEER

SHOOTER SPECIALS THROUGHOUT THE NIGHT LARGEST DANCEFLOOR ON WHYTE AVENUE

10544-82 (WHYTE) AVE
PH: 437-7688
THE
ONE
ON WHYTE

VENUE GUIDE

AIRWAYS COUNTRY INN
2120 Sparrow Dr, Nisku, 955-

BILLY BOB'S LOUNGE
KITCHEN 10011-109 St,

ARDEN THEATRE 5 St. Anne
Street, St. Albert, 459-1542

ARMOURY 10310-85 Ave,

ATLANTIC TRAP AND GILL
2704 104 St, 432-4611

BACKDRAUGHT PUB 8307-
99 St, 430-9200

BACKROOM VODKA BAR
104-4388, upstairs, 436-

BELLA BEANS COFFEE
CAFÉ 13236-118 Ave, 454-

BILLY BOB'S LOUNGE
Continental Inn, 16625 Stony

BLACK DOG FREEHOUSE
10425-82 Ave, 439-1082

BLIND PIG PUB AND GRILL
104-4388, 436-

BLUES ON WHYTE 10329-

BUD'S LOUNGE Grandin
104-4388, 436-

BUDDY'S NIGHTCLUB
104-4388, 436-

CALIENTE NIGHTCLUB
10815 Jasper Ave, 425-0850

CARGO AND JAMES TEA
SHOPPE 10634-82 Ave, 433-

CASINO (YELLOWHEAD)
12464-153 St, 463-9467

CELLI'S 10338-109 St, 426-

CHRISTOPHER'S PARTY
PUB 2021 Millbourne Rd,
West, 462-6565

CONVOCATION HALL U of
A Campus, 420-1757

COWBOYS 10102-180 St,
481-8739

DECADANCE 10018-105 St,
990-1792

DEWEY'S LOUNGE Power
Plant, U of A Campus, 492-

DINWOODIE LOUNGE 2nd
Fl, Student's Union Building,
8900-114 St, 492-2048

DRUID (Jasper Avenue)
11606 Jasper Ave, 454-9928

DRUID (South) 2940
Calgary Trail, 465-6800

DUSTER'S PUB 6402-118
Ave, 474-5554

ESCAPE ULTRA LOUNGE
WEM, 489-1330

FACULTÉ ST. JEAN 8406-91
St, 438-RAGA

FILTHY McNASTY'S 10511-

82 Ave, 432-5224

FOUR ROOMS RESTAU-
RANT Edmonton Centre, 102
Ave, 426-4767

GAS PUMP 10166-114 St,
488-4841

LE GLOBE 14921 Stony Plain
Rd, 489-1022

GRINDER 10957-124 St,
453-1709

GUILTY MARTINI 10338-81
Ave, 433-7183

HALO 10538 Jasper Ave,
423-HALO

IRON HORSE 8101 Gateway
Bldg, 438-1907

J.J.'S 13160-118 Ave, 489-

7462

J AND R BAR 4003-106 St,
436-4403

JEFFREY'S CAFÉ AND WINE
BAR 9640-142 St, 451-8890

JEKYLL AND HYDE PUB
10610-100 Ave, 426-5381

KINGSKNIGHT PUB 9221-
34 Ave, 433-2599

L.B.'S PUB 111-23 Akens Dr,
St. Albert, 460-9100

LEGENDS PUB 6104-172 St,
481-2786

LONGRIDERS 11733-78 St,
479-7488

MANHATTAN CLUB 10345-

NEW CITY SUBURBS 10081
Jasper Ave, downstairs, 413-

4578

O'BRYNE'S 10616-82 Ave,
414-6766

ONE ON WHYTE 10544-82
Ave, 437-7699

PEPPERS Westmount Centre,
St. Albert Trail, 111 Ave, 451-

8000

PLEASANTVIEW HALL
10860-57 Ave, 434-5997

POWER PLANT U of A
Campus, 492-3101

RATTLESNAKE SALOON
9261-34 Ave, 438-8878

RATT (ROOM AT THE TOP)
7th Fl, Student's Union
Building, U of A Campus

RED STAR 10534 Jasper Ave,
428-0825

RED'S WEM Phase III, 481-

6420

RED STRAP ARTS MARKET
10305-97 St, 497-2211

RENDEZVOUS 10108-149
St, 444-1822

THE ROOST 10345-104 St,
426-3150

ROSEBOWL 10111-117 St,
482-2589

ROSSDALE HALL 10135-96

Ave, 429-3624

RUM JUNGLE 2687, 8882-

170 St, 4886-9494

ST ANDREW'S UNITED

CHURCH 9915-148 St

ST. TIMOTHY'S ANGLICAN

CHURCH 8240-145 St, 420-

1757

SAVOY 10401-82 Ave, 438-

0373

SECOND CUP 11802 Jasper
Ave, 451-2764

SEEDY'S 10314-104 St, 421-

0000

SHARK TANK 10249-97 St,
231-9700

SHAW CONFERENCE CEN-
TRE 9797 Jasper Ave, 451

0000

SIDETRACK CAFÉ 10333-
112 St, 421-1326

STANDARD 6107-104 St,
438-2582

STARLITE ROOM 10030-102
St, 451-8000

STOLLI'S ON WHYTE 201,
10368-82 Ave, 437-2293

STONEHOUSE PUB 11012
Jasper Ave, 420-0448

TICKETMASTER 451-8000

TIX ON THE SQUARE 3 Sir
Winston Churchill Square,
420-1757

UNION HALL Argyll, 99 St,
702-0318

URBAN LOUNGE 8111-105
St, 439-3388

VELVET LOUNGE 10041-170
St, 930-4222

VICTORY LOUNGE 10030-

102 St (downstairs), 428-

1099

WINSPEAR CENTRE 4 Sir

Winston Churchill Sq, 428-

1111

WUNDERBAR HOF-

BRAUHAUS 8120-101 St,

436-2286

Megatunes

Your Music Destination

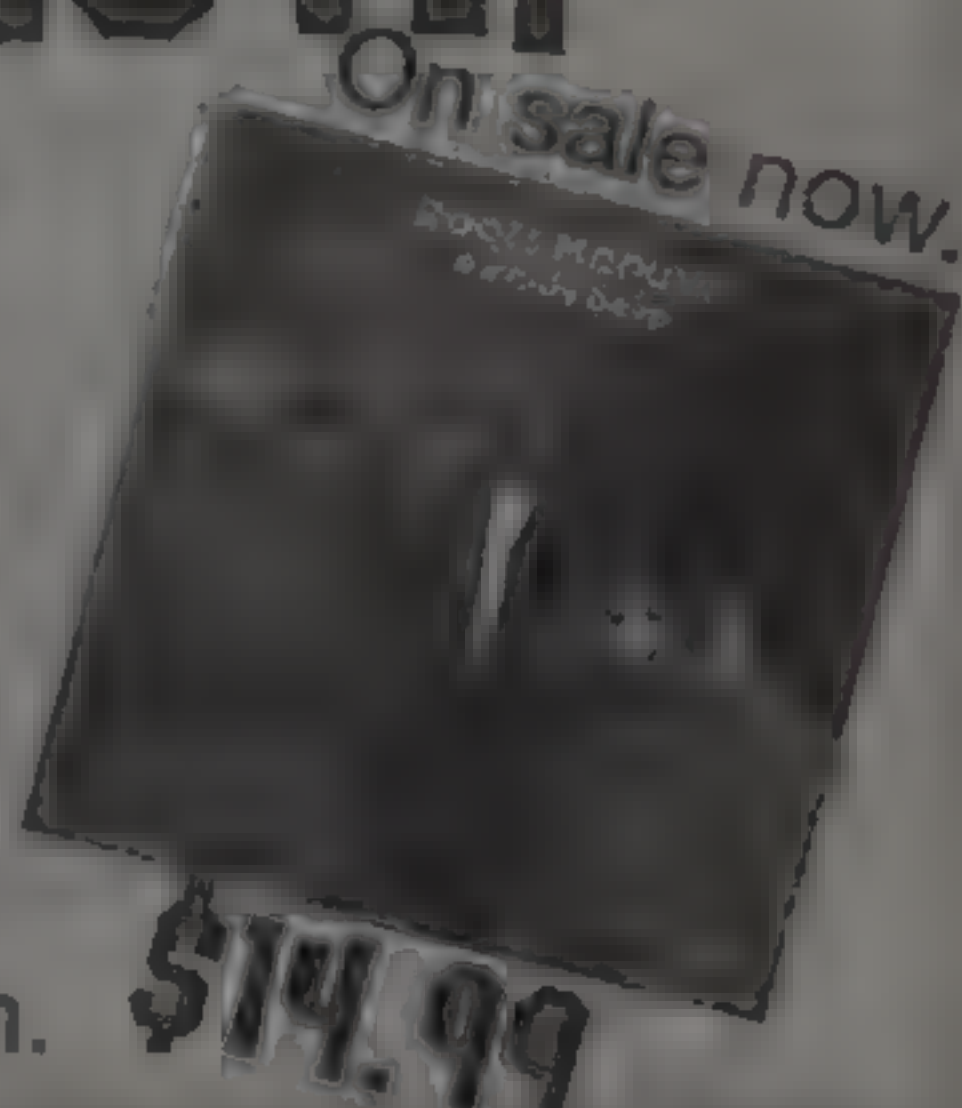
FOR THE WEEK ENDING APR 7, 2005

1. Mary Gauthier - Mercy Now (lost highway)
2. Jack Johnson - In Between Dreams (brushfire)
3. Bloc Party - Silent Alarm (vice)
4. Mays Volla - Frances The Mute (universal)
5. M.I.A. - Arular (xl)
6. Choke - Slow Fade or: How I learned To Question Infinity (smallman)
7. Ian Tyson - Songs From The Gravel Road (stony plain)
8. Queens Of The Stone Age - Lullabies To Paralyze (interscope)
9. Iron & Wine - Women King (sub pop)
10. Bright Eyes - I'm Wide Awake It's Morning (saddle creek)
11. Thievery Corporation - The Cosmic Game (osf)
12. Colin Linden - Southern Jumbo (true north)
13. LCD Soundsystem - LCD Soundsystem (dfa)
14. Bright Eyes - Digital Ash In A Digital Urn (saddle creek)
15. Kings Of Leon - Aha Shake Heartbreak (rca)
16. Strapping Young Lad - Alien (century media)
17. Regina Spektor - Soviet Kitsch (sire)
18. Sandro Dominelli - Meet Me In The Alley (second story)
19. One Be Lo - s.o.n.o.g.r.a.m. (fat beats)
20. Louis XIV - The Best Little Secrets Are Kept (atlantic)
21. The Evens - The Evens (dischord)
22. The Kills - No Wow (rough trade)
23. Doves - Some Cities (emi)
24. Pat Metheny Group - The Way Up (nonesuch)
25. Arcade Fire - Funeral (mergo)
26. As I Lay Dying - Frail Words Collapse (metal blade)
27. Yo La Tengo - Prisoners Of Love (matador)
28. Billy Cowsill - Live From The Crystal Ballroom (indelible)
29. Boom Bip - Blue Eyed In The Red Room (lex)
30. Madeline Peyroux - Careless Love (rounder)

ROOTS MANUVA AWFULLY DEEP

Rodney Smith is back with his finest full throttle beat infested mix of hip hop, ragga, trip hop and dub. These British guy's are about to take over. Stock up on beans & eggs or your goin' down.

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MUSIC

Are you Rodeo?

Quintessential Canadian rock band returns with unexpectedly topical *Are You Ready?*

By STEVEN SANDOR

While the title track from Blue Rodeo's new album *Are You Ready?* was written months ago, the song (about preparing a loved one for death and acknowledging that a parent or family member is past saving) will certainly have a ring of irony when it hits the shelves this week.

With so many newspapers debating whether or not the U.S. courts acted properly in allowing Terri Schiavo's feeding tube to be removed, the parallels between its content and the euthanasia debate are undeniable... even though that wasn't the band's intent. "That's totally coincidental," says singer and guitarist Jim Cuddy over the phone from a ski vacation in Quebec. "It has the sweet irony which I love about so much pop music. Actually, the song is about preparing somebody for the final destination. And it follows that pop tradition about using very sweet

music alongside lyrics that are actually quite serious, dark and heavy."

While the lead track features some rich pop layers, most of the record marks a return to the folksier, rootsier sound that Blue Rodeo was doing a decade and several albums ago. Still, it represents a major change in direction for Canada's pop-rock-country superband. After playing and touring with a full horn complement, the band toured as a four-piece in England, rediscovering their love of stripped-down music in the process, and after returning to

PREVIEW ROCK

Canada, the four core members (Cuddy, singer/guitarist Greg Keelor, bass player Basil Donovan and drummer Glenn Milchem) gathered to work on songs that would be recorded in as basic a way as possible.

"We decided that we would record an album that was closer to folk-country and rock," Cuddy says. "We wrote music that could stand on its own with just four instruments, then we would add things like pedal steel [from Bob Egan] and organ [James Gray]. The album opens with two rock/pop songs, but then it moves to that roots/country feel, but it does finish with a song

that's a lot more soulful, and I think that has to do with the influence of the last couple of years."

AFTER TOURING CANADA, the band will return to the U.K. for more dates. The band has no problem selling tickets in London or Glasgow, but a large portion of the band's following across the Atlantic consists of Canadian expats looking to hear a few familiar songs from home. "I say half of the crowd are Canadian who are over there," says Cuddy. "It makes us feel like ambassadors, that we're bringing these people a little bit of home. At first when we toured there, it used to bother me that so many people in the crowd were Canadians. I'd think, 'Well, what's the point?' But I've realized that it is really enjoyable to play in that situation, and now I look forward to it."

Are You Ready? will hit the streets only a month after the release of Keelor's solo record, *Seven Songs for Jim*, but Cuddy (who works on his own solo projects away from the band) doesn't see any conflict between the two. "Greg's record is a hymn to his father, who passed away last year," Cuddy explains. "It has a totally different feel to it than Blue Rodeo, as did his last album. My solo work is different; it is much closer to Blue Rodeo than Greg's. Yes, I think that there are some not-so-subtle differences that set my solo work apart from Blue Rodeo, but I think for me it's tougher to delineate between my work and the band."

ASIDE FROM BEING one of the country's favourite modern songwriters, Cuddy is also as big a hockey fan as you'll find in the music business. Bluerodeo.com, the band's official website, even hosts an annual NHL pool for its fans. And the lock-out has left Cuddy strongly on the side of the players. He thinks that the offer of a 24 per cent wage roll back and the acceptance of the concept of a salary cap showed a lot more flexibility on the players' part than the owners', and he struggles to see why more Canadians don't see it that way. As a massive Leafs fan and a celebrity, Cuddy has relationships with current players, and he says that some of the items in the negotiations that never made it to the press—including forcing entry-level players to be on two-way contracts (which would see them paid differently in the minors from how they are in the NHL) for the first four years of their careers—were nothing more than union-breaking tactics employed by the NHL.

Since most Oilers fans are on the side of the owners, Cuddy welcomes a debate. But no matter which side they're on, both Blue Rodeo and their fans want to see their beloved pool back next season. ♡

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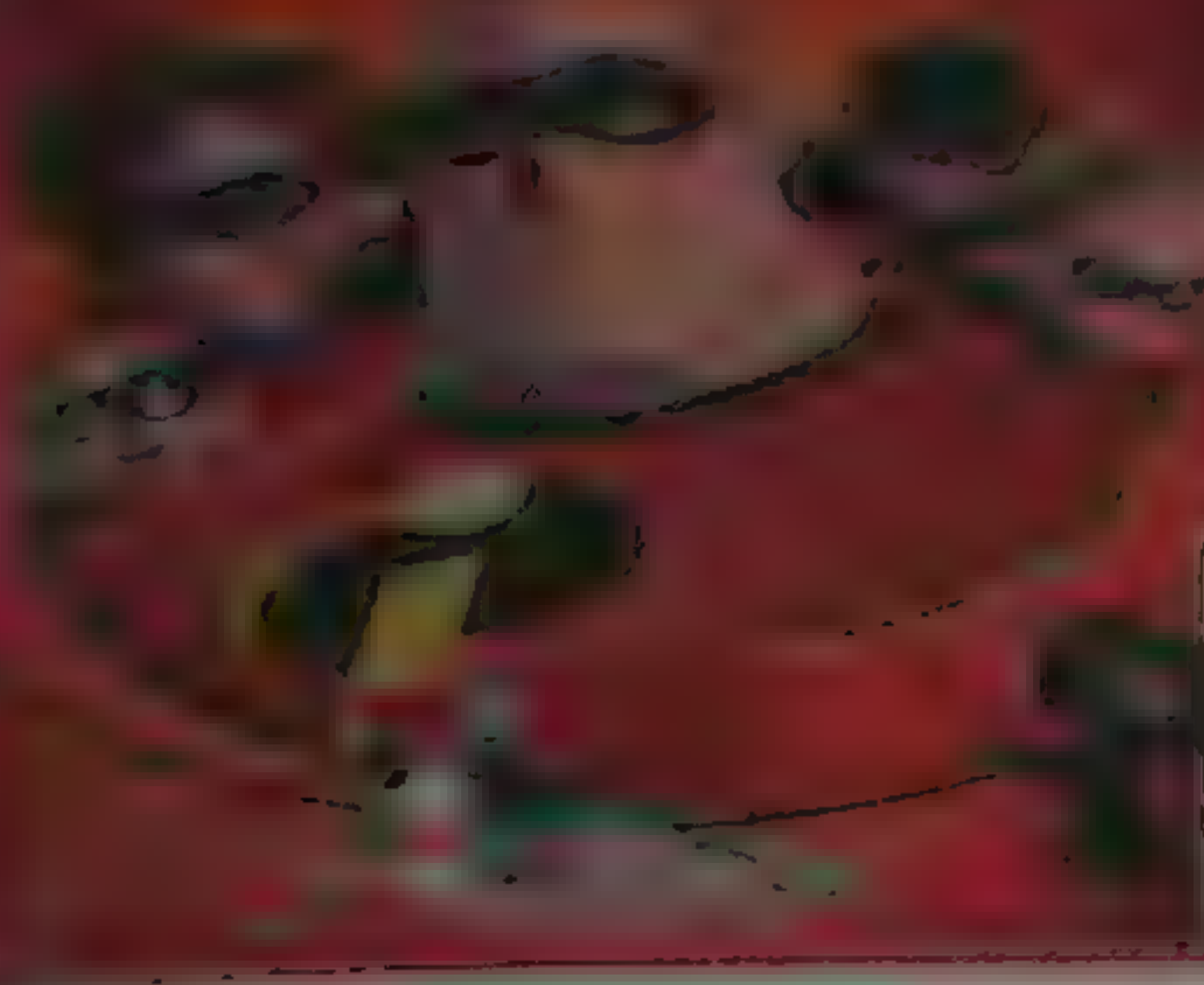
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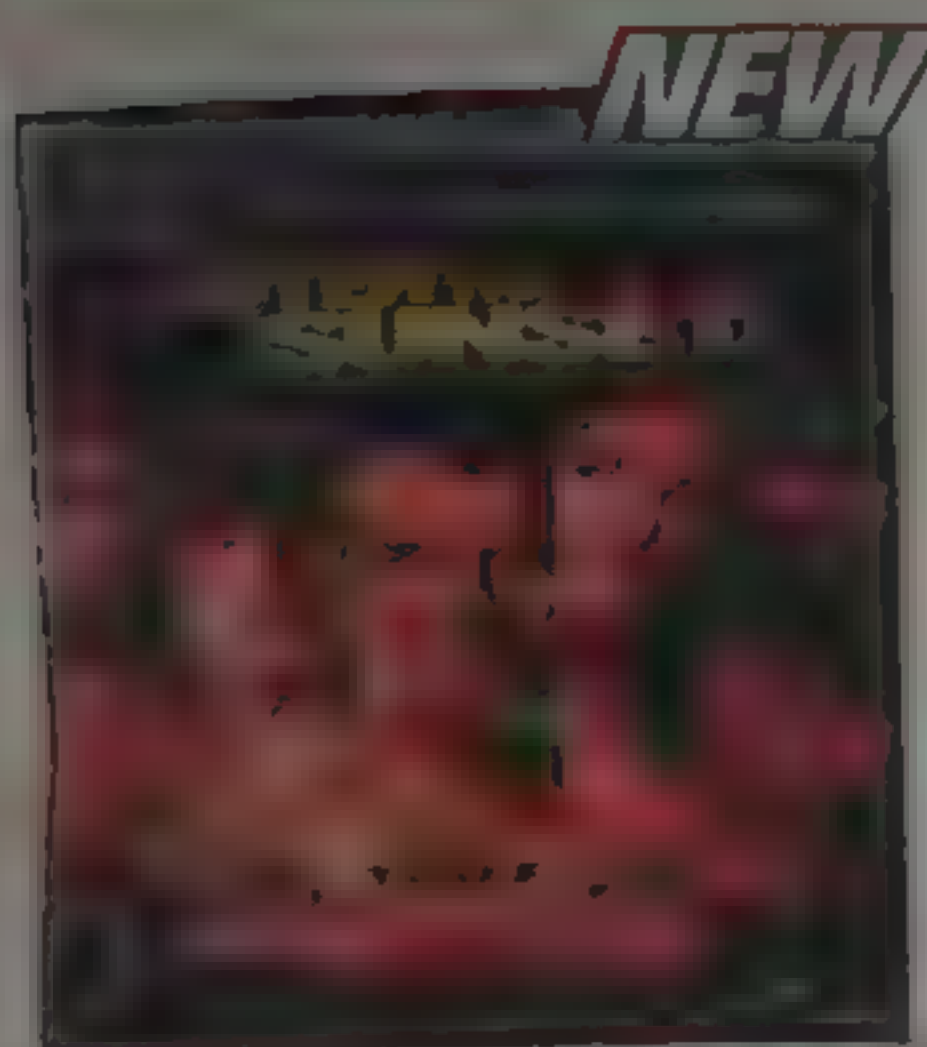
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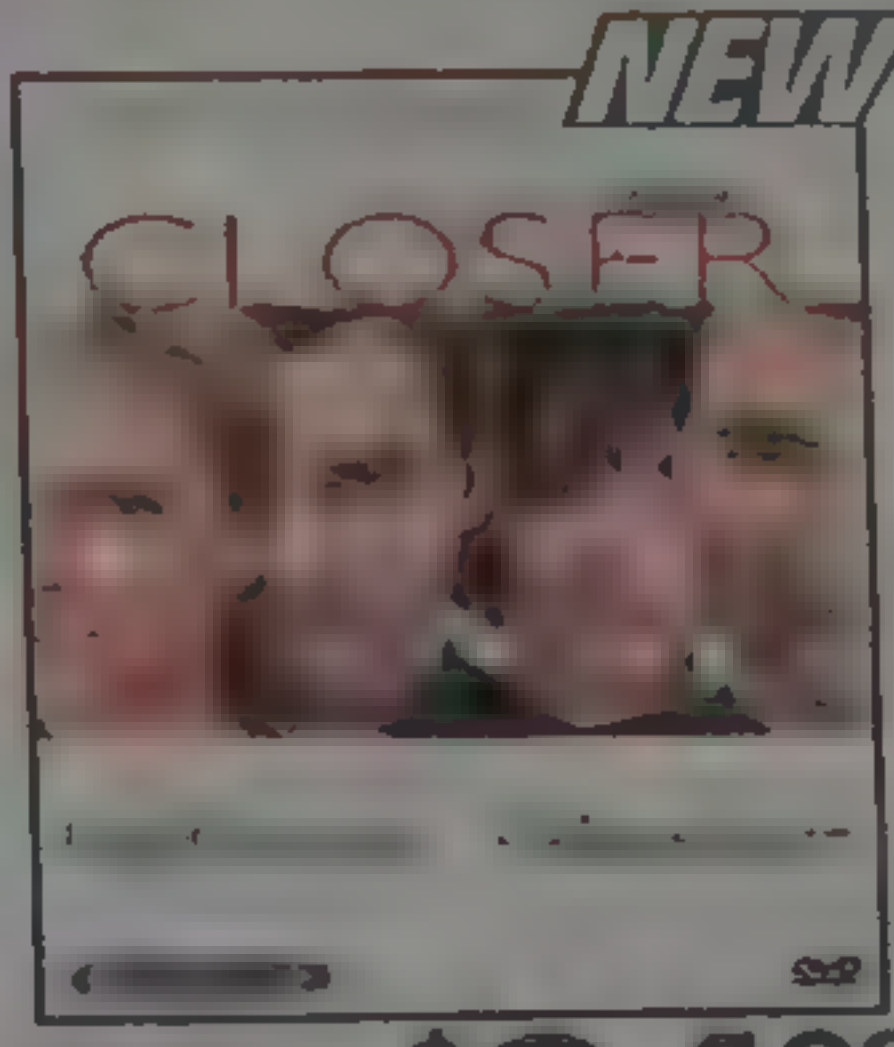
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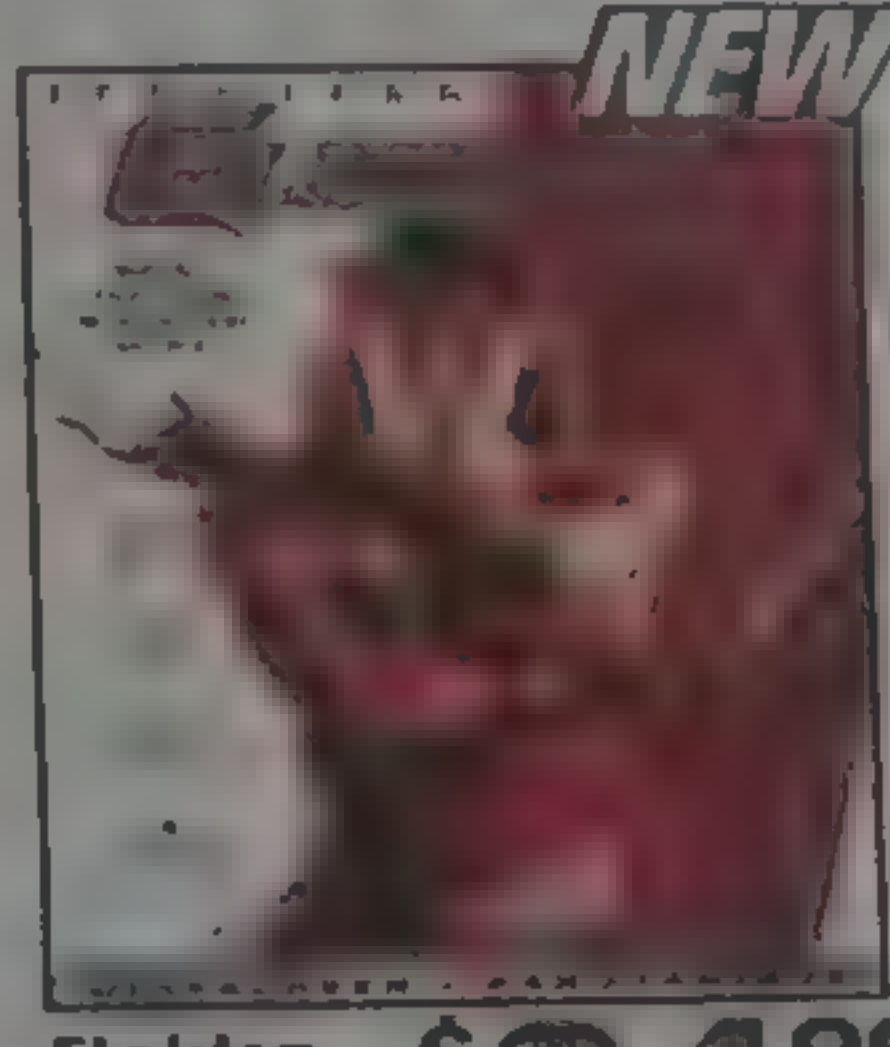
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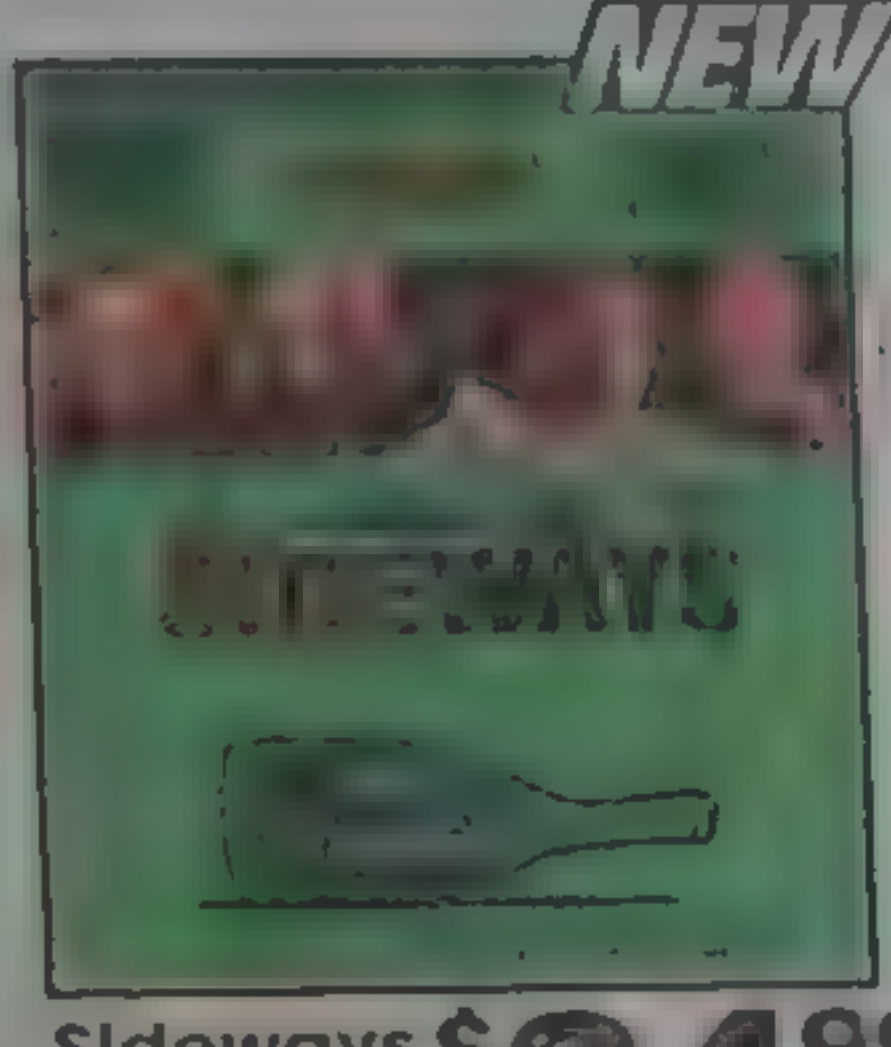
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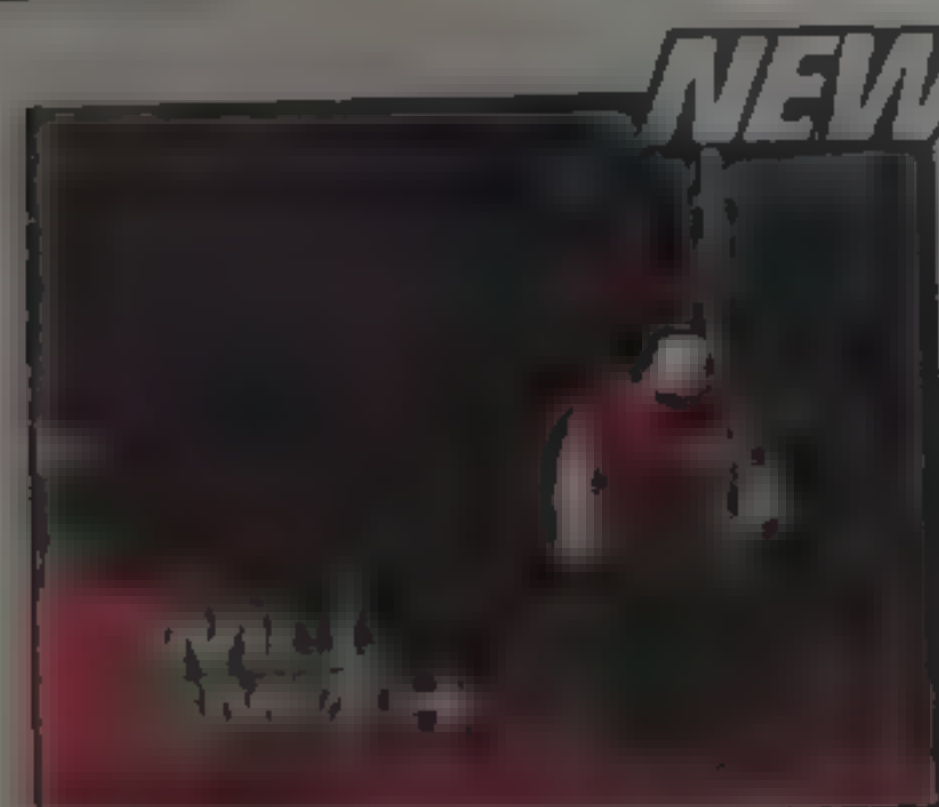
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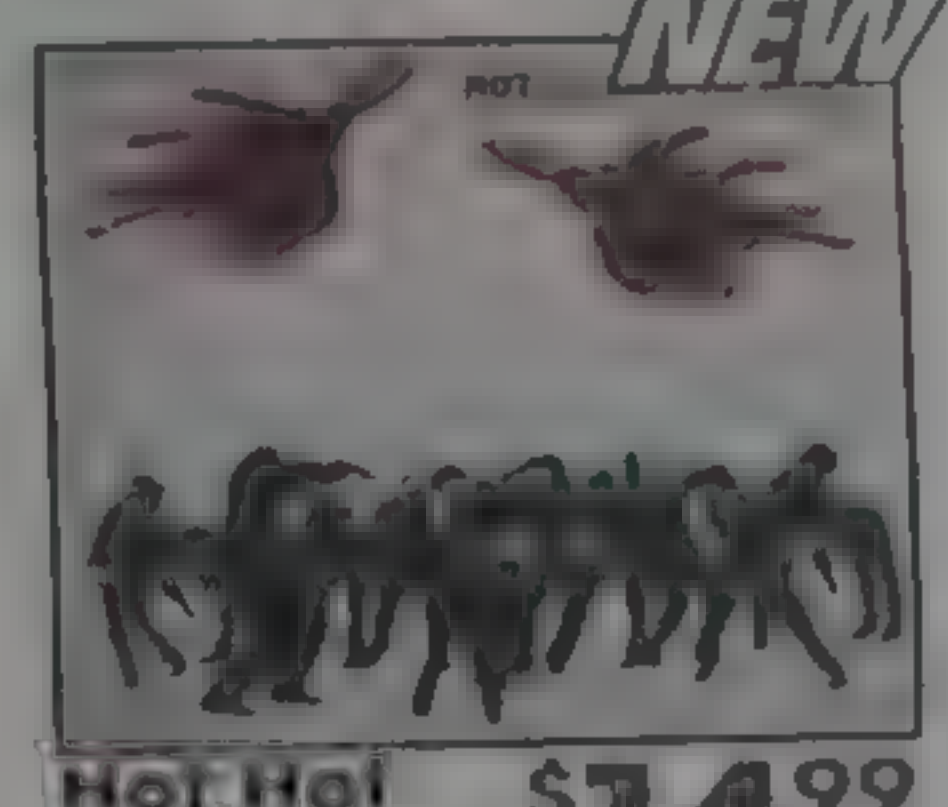
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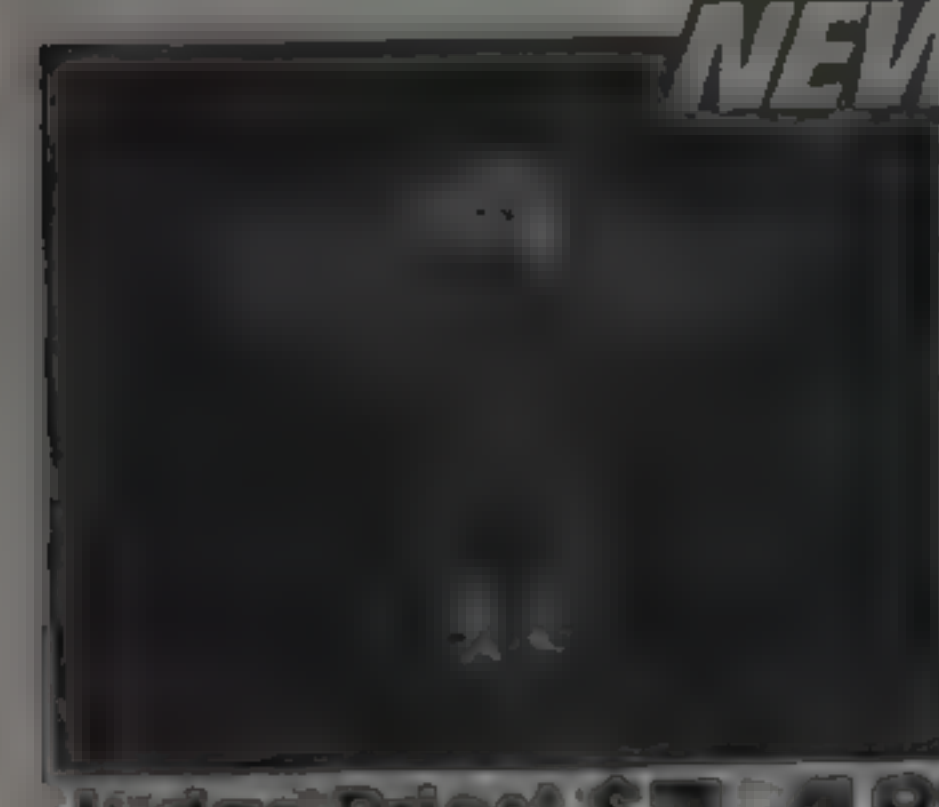
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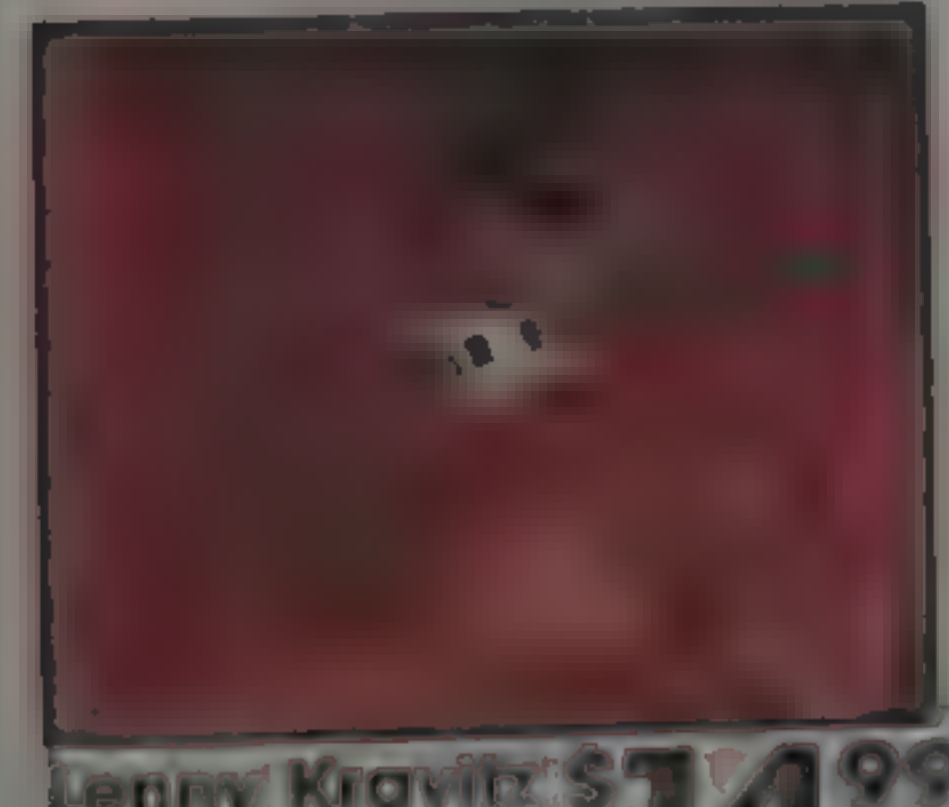
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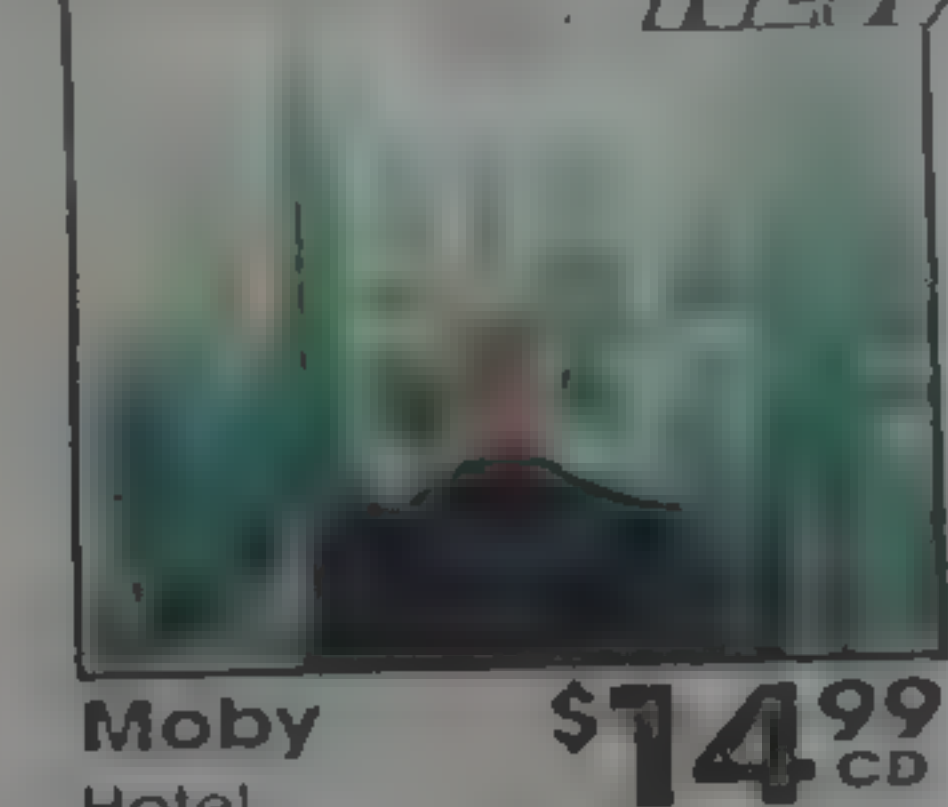
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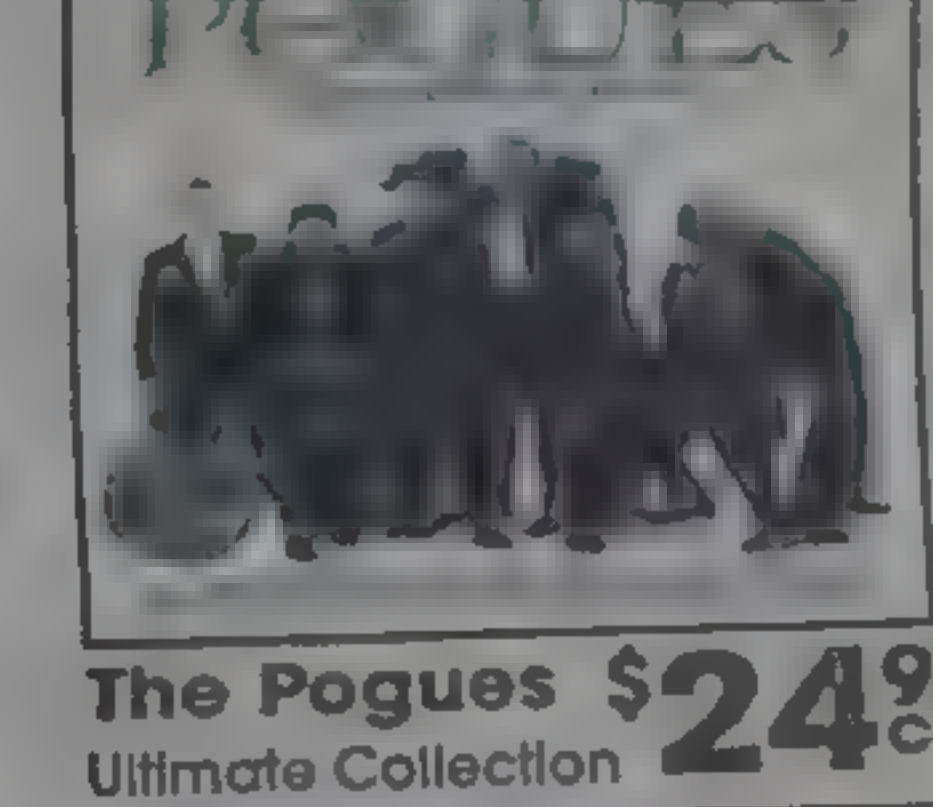
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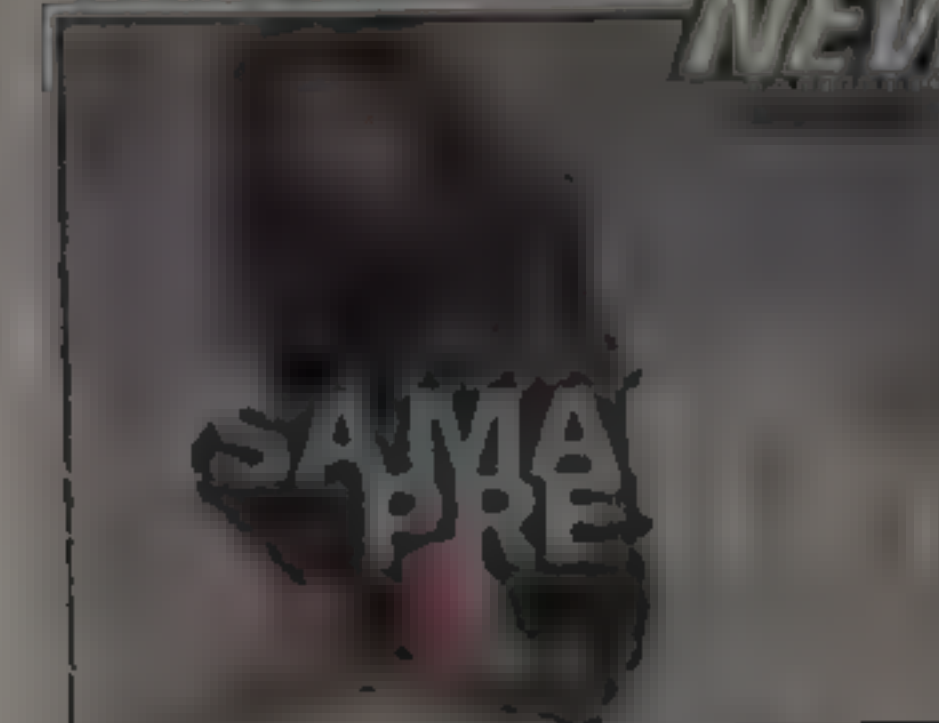
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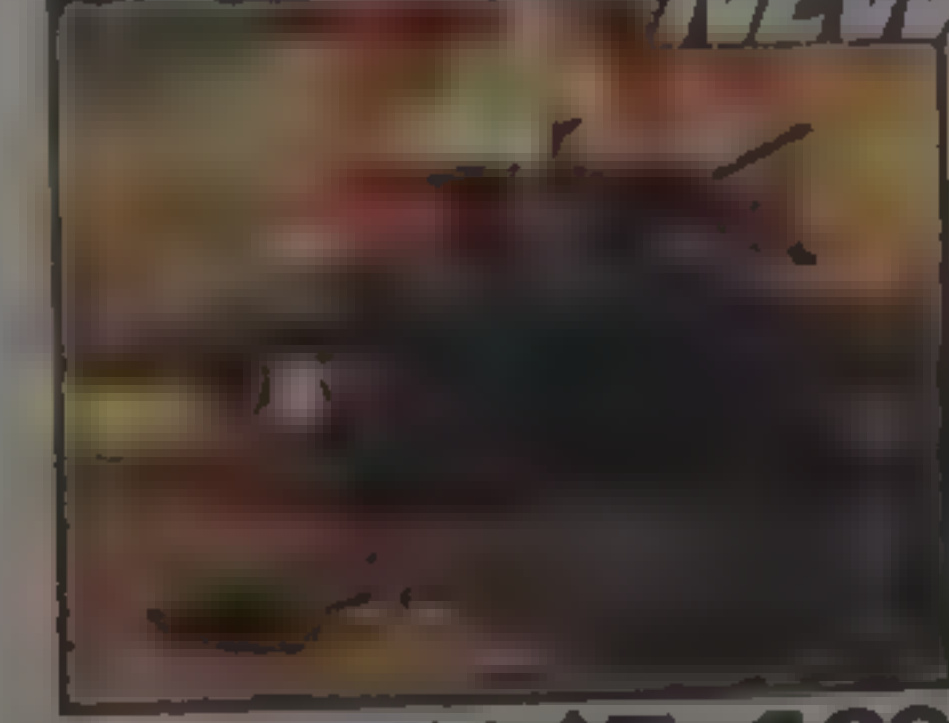
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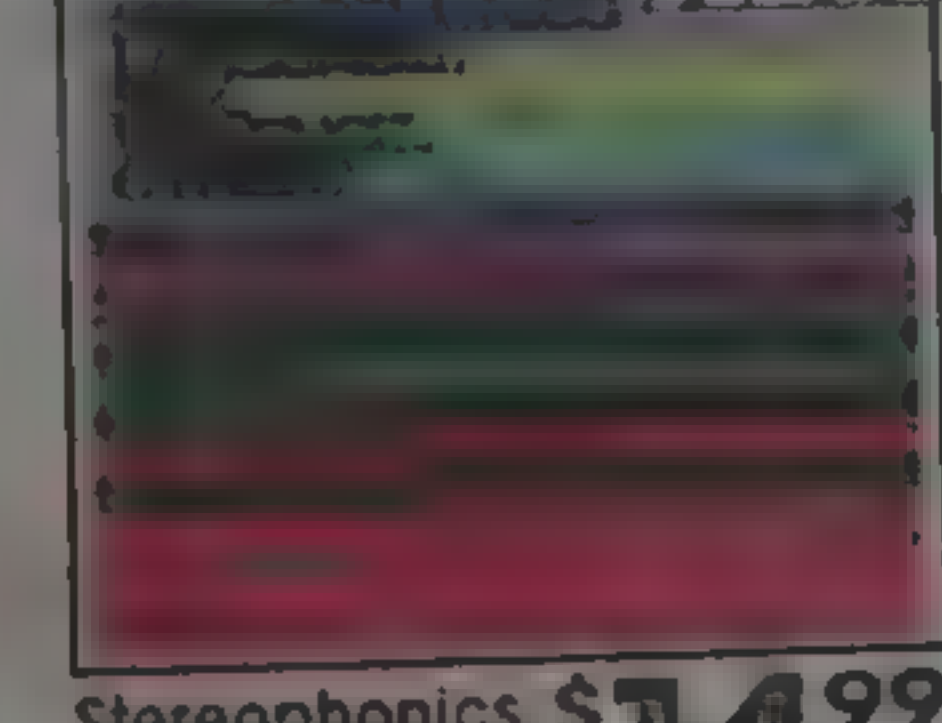
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A.K.A. Pedro

Efren Ramirez is parlaying his *Napoleon Dynamite* popularity into a DJ career

By MIKE LAROCQUE

admit that he's milking the cult popularity of *Napoleon Dynamite* for all it's worth. "Demand for our music has gotten so much higher," Ramirez says. "We used to sell our CDs at music festivals for \$20, but now they've gone to about \$40. Other promoters want me to host their shows, but my time is already so short due to my acting and music.

It's a risky move, making the switch from the silver screen to music (just ask Bruce Willis or Russell Crowe how their singing careers are holding up these days), but for Efren Ramirez—better known as quiet Mexican exchange student Pedro in the cult superhit *Napoleon Dynamite*—the success of his film has shot his career as a DJ to new heights seemingly overnight. And while sudden celebrity clearly has its benefits, says Ramirez, it also takes some getting used to.

"I've been traveling all over the United States, and seeing someone who is in their 50s walking around wearing a 'Vote for Pedro' T-shirt still strikes me as pretty crazy," says Ramirez, in an accent not so different from that of his cinematic counterpart. "I don't have any of them myself. I used to own one, but I gave it away to my cousin who was dying for one."

Still, *Napoleon Dynamite*'s surprise success and the subsequent merchandising bonanza of cheap knock-off Pedro shirts has done nothing but help this aspiring DJ. With his rave and dance-party promotions company, Nocturnal Rampage, Ramirez has managed to create a thriving side project, fueled largely by the success of his memorable role as Napoleon's sidekick. Ramirez, who learned to DJ from his brothers at an early age, has been running his company for the better part of three years, and he'd be the first person to

THE ONLY DISAPPOINTING aspect of his fame is the way his sudden recognizability has hobbled his otherwise sociable nature. "The last time I performed," he says, "security

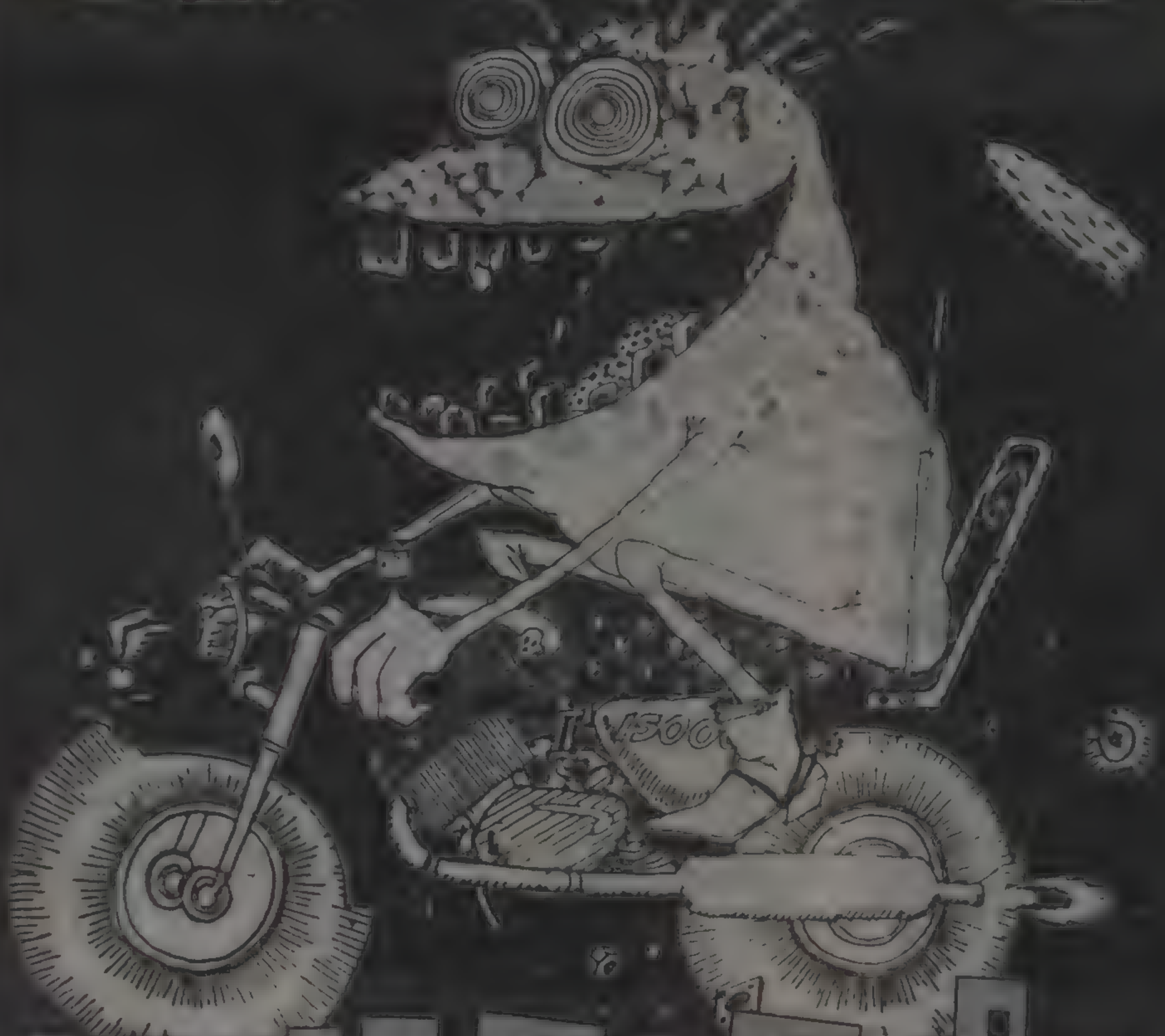
had to take people down from the stage because they kept trying to climb up. It's sort of cool and I don't mind, but it had gotten really crazy. Security has to take me through the back to avoid fans. I used to like to walk through the crowd at shows and talk to the audience, but I can't really do that anymore without getting pulled left and right."

That may be a small price to pay, though; after all, if *Napoleon Dynamite* has taught us anything, it's that girls only want boyfriends who have skills—you know, nunchuck skills, computer-hacking skills and, in this case, apparently, DJ skills. Casting agents apparently appreciate skills, too; Ramirez reports he's landed a role in the upcoming film *Mr. and Mrs. Smith* alongside Brad Pitt and Angelina Jolie and has signed on to do a few plays, both touring and on Broadway. "I would say that my passion is for acting," Ramirez says, "but what I love about DJing is that it is so similar to theatre in that you are performing in front of a crowd. In theatre, you feel this certain vibe when you are onstage, and you can feel that vibe every time you spin a record."

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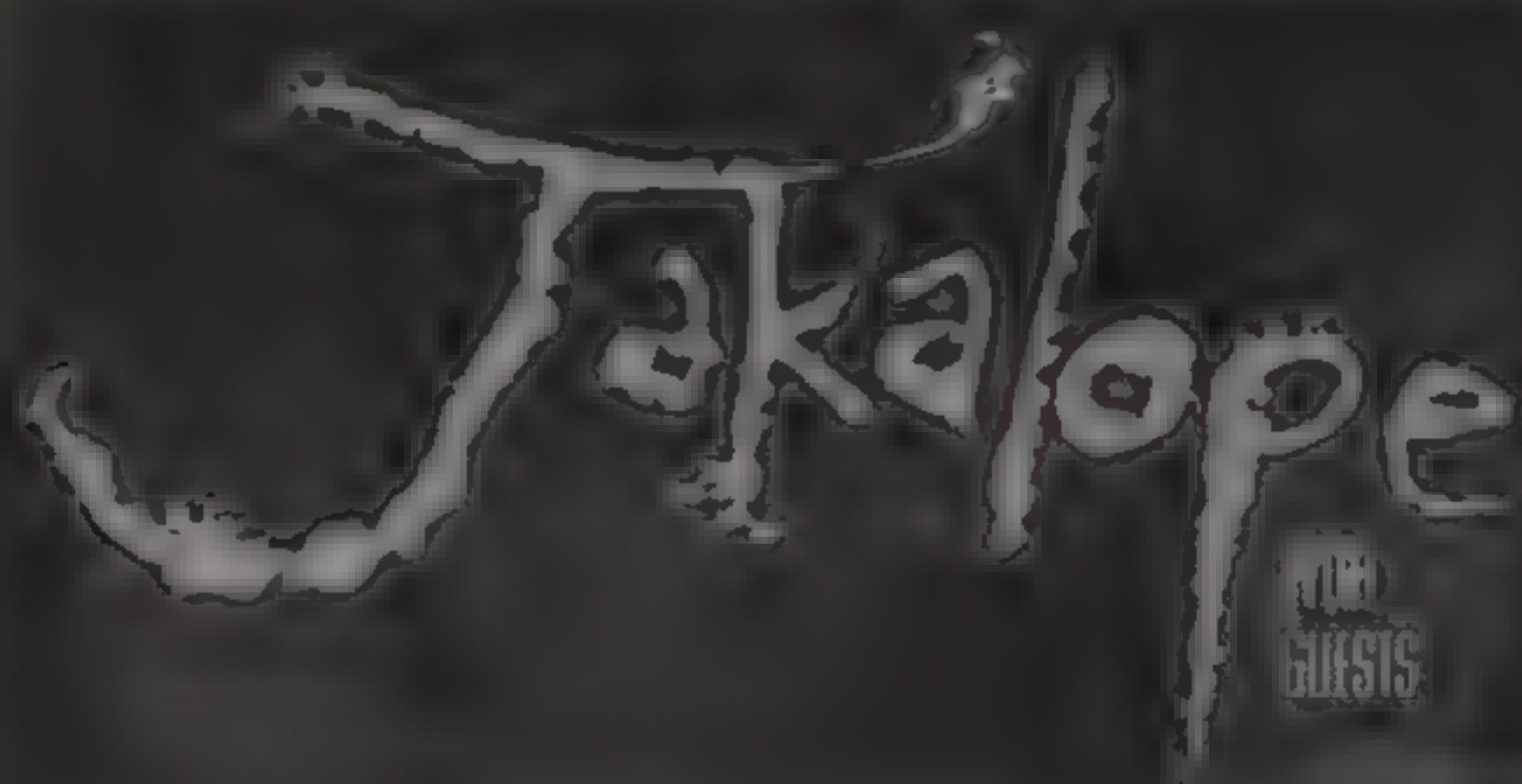
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Musically gifted

Despite their name, Vancouver's Cadeaux are indie-rockers, not wrappers

By DAVID BERRY

There's a little-known rule in the music industry that says if you give your band a name that's a noun, you're going to get asked about it. If, for instance, your band name is "Bar Fight," odds are some smart guy is going to ask if you've ever been in a bar fight. Similarly, Cake has likely been asked about pastries about a million times since they started playing in the garage, and the Cars more than likely have had to talk about their favourite vehicles from time to time. Neither the band nor the reader finds such questions particularly interesting, of course, but there are only so many questions that a rock journalist can ask about a band's "sound."

So when you've got a group of five Vancouver indie rockers who've decided to call themselves Cadeaux—that's French for "presents" of the birthday variety, for those unaware—it's inevitable that, at some point in the conversation, someone's going to ask them about their favourite gift.

"Oh... boy. Huh. Gosh....," replies Cadeaux guitarist Rod Andow. He pauses for a bit longer, making a quiet, pensive hum the whole while, before continuing. "I'm sure that somebody else would have an awesome answer for that. This is the stuff that makes good articles. Um... ah, man. I, uh—I'm trying to think of the most recent one. I, uh... I... oh, God, I just... I'm drawing a complete blank. Aw, fuck. Ah...."

"I just—I don't want to sound 'sassy,' you know?" he offers by way of explanation for blowing the easiest question he'll ever get asked. He laughs, then adds, "I think of something, and then it's like, 'No, I don't want to say that, that's cheesy.' I don't know. I'm sorry, I can't come up with anything. I guess I have to start preparing for all the 'gift' explanations. You know, I'm not even sure why we named it that—it's a cool-sounding word, I guess, and it's got an 'x' at the end. It looks good on a T-

shirt. Definitely wasn't my decision, but I guess I didn't say no, either."

ANDOW WILL HAVE TO THINK of much better answer than that soon, because he and his bandmates—singers Dani Vachon and Katie Lap (of Operation Makeout), bassist Rick O'Dell and drummer Devon (of Ford)—are spending April on a month-long, cross-Canada tour in support of their new album, *Physical City*. The tour and the album are a little remarkable, considering the band has only been together for less than a year—in fact, the group played their first show last June.

"Well, we're getting old—there's no time to mess around," chuckles Andow, responding much more quickly this time than he did to the "gift" question. "And, well, our label is pretty much us, so that's probably another reason why it came out so fast."

We just knew that we were going to record it, and where we were going to do it and that it was going to get put out, so we didn't have to sit around, waiting to hear back from anybody. I think it's better doing it as fast as you can, keeping the excitement level kind of high."

That age he mentioned is revealed in the band's choice of ride for their tour. Whereas most bands go for the luxury of a tour van, Cadeaux has opted to stuff all five members, with equipment, into a classic early-'90s Toyota Previa minivan.

"What we lose in our sanity we save on gas, I guess," says Andow with another laugh. "I guess we figure that if we have food in our stomachs, we'll be more likely to tolerate each other than if we're going broke in a huge van. It's going to be interesting to see. We have nothing but the highest hopes for it."

Of course, there's always another option—see, the cover of their album features a "physical city" full of arms, legs, eyes, toes and, most importantly, a skull car (like, a human skull that has wheels). "I wish I had that little skull car on the cover," says Andow. "Actually, come to think of it, it kind of looks like the Previa. Maybe we can just decorate our minivan like a skull car."

And, if not that, they could always just make it look like a present. ☺

CADEAUX

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It's not the easiest life you learn as you go, and I that out of ignorance or being I've learned a lot of lessons."

ACSMAN, Ord not only found a guiding hand to her songwriting. At though, like many artists, she hesitant to work so closely with

someone else during the deeply personal process of writing. "I never used to be all about co-writing until Randy and I hooked up professionally," she says. "Until we got together and started writing songs together I'd never had any really good experiences with co-writing. With Randy it's been all positive."

They also share a strong conviction to the Mormon faith, which Ord says guides but doesn't dominate her music. "I consider myself a Mormon and I consider myself an artist," she

explains. "The thing is, being a Mormon is such a part of my life and lifestyle that I don't ever think of myself like, 'Oh, I'm a Mormon artist'; I just consider my lifestyle as the way I live my life. I have values, I have standards and yeah, you can see that in my music. I'm not the type of girl who swears or who curses God or anything like that."

In "Life Is a Train," the first video released off *Not Today*, Ord likens God to a conductor helping guide her through life's tough spots.

"Sometimes, there's some decisions in your life that you really need to make a prayerful decision about," she says, "and for me, I turn to God when I'm having a hard time and I need to really figure something out. Especially when it's a really big deal, you want to turn to someone who's more divine and higher than you, and for me, that's God."

"I think that everybody will relate to it differently, and some people believe in God and some people don't," continues Ord. "Some people

believe in a higher being and some people don't, so I'm not gonna push anything one way or the other. People can break apart that song as much as they want to, but for me that's what it means, and if they want to relate to it in other ways, then that's cool. That's what music is about, y'know—just making that song yours." ☐

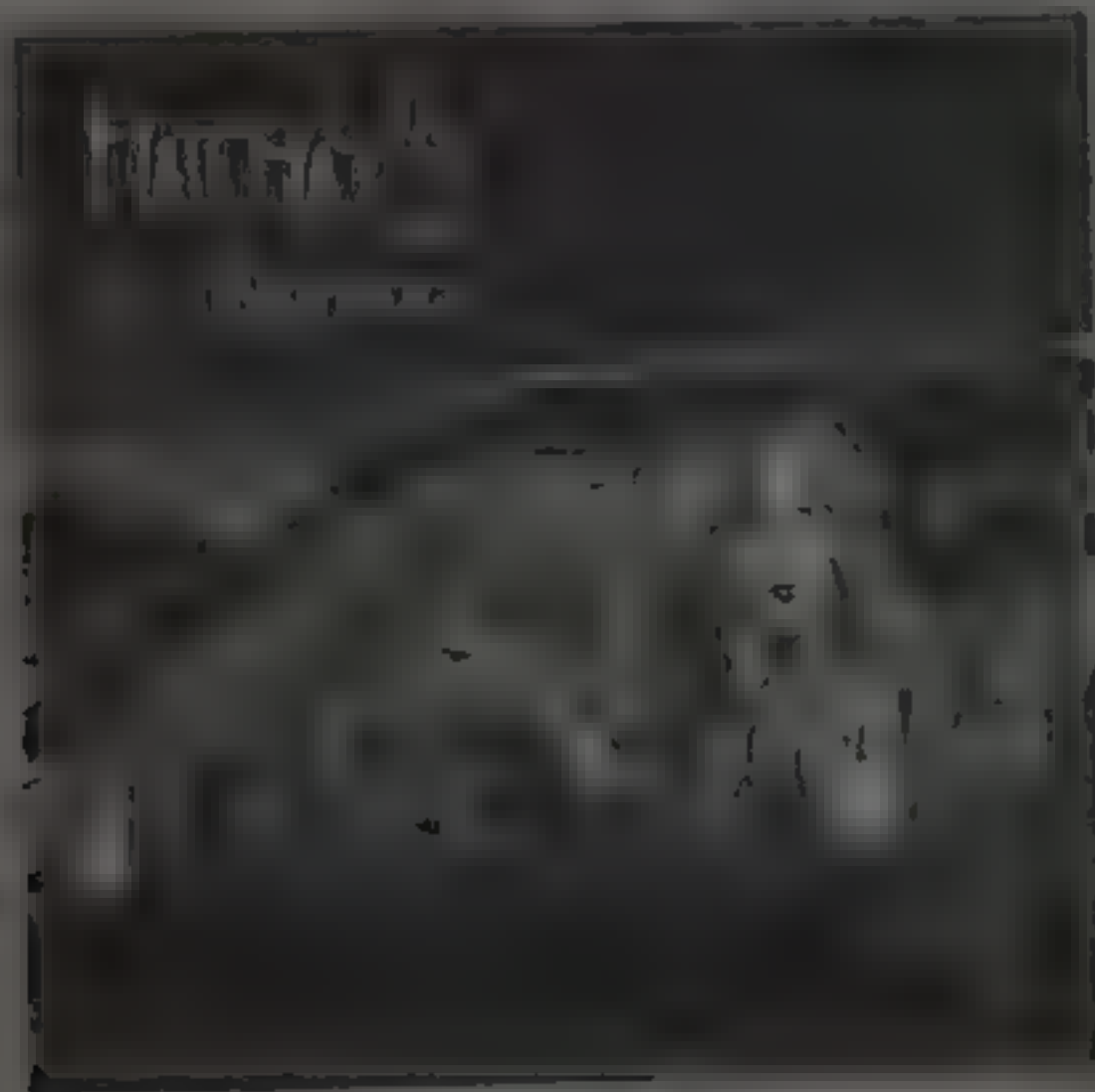
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Captain caveman

Joey Castillo had some big shoes to fill when he replaced Dave Grohl in Queens of the Stone Age

By ROSS MOROZ

Stepping into a role previously filled by a well-known and well-liked figure can daunt even the most talented among us. So when Queens of the Stone Age frontman Josh Homme asked former Danzig drummer Joey Castillo to take over the skins on the band's just-released fifth album and subsequent world tour, Castillo knew that he had some pretty big shoes to fill: the Chuck Taylors of Dave frickin' Grohl, he of the Foo Fighters and, well, Nirvana.

"From the very beginning, Josh told me, 'I just want you to be you; that's why you're here,'" explains Castillo over the phone from the Toronto stop of the Queens' North American tour. But even with Homme's assurances, Castillo was cognizant of the legacy left by all of his predecessors, not just the ones who happen to have played in a band with Kurt Cobain.

"I think Dave's an amazing drummer," Castillo says, "but I've been a fan of this band for a long time and I've seen them with every lineup and

every drummer they've ever had, so it was more about filling eight pairs of shoes than just filling Dave's shoes. There's always going to be a few people who are, like, 'We want Dave' or whatever and that's cool, but it hasn't happened that much yet. Of course, I haven't been in the band very long, either." Castillo pauses and laughs. "So far so good, I guess."

CASTILLO MAY BE relatively new to the band, but Queens of the Stone Age can trace its history back to the grunge heyday of the mid-'90s. Following the 1995 demise of Homme's stoner-rock group Kyuss, the California native moved to Seattle to join grunge supergroup the Screaming Trees. Once the Trees called it quits, Homme jammed with a revolving cast of bandmates, including members of Soundgarden, Dinosaur Jr. and the Trees, recording a number of seven-inch singles under the name Gamma Ray. In early 1998, Homme relocated the fledgling group to California, rechristened the band Queens of the Stone Age and began work on a debut album which was released later that year to positive reviews but less than overwhelming commercial success. Undaunted, the band began work on sophomore album, *Rated R*, which was released in 2000. In support of the disc, the Queens toured extensively, appearing at the 2001 Rock in Rio festival and

playing some dates of that year's Ozzfest tour.

These high-profile appearances gained the Queens many new fans—including Grohl, who, while doing press for an upcoming Foo Fighters album, repeatedly namechecked the Queens as his new favourite band. When Homme caught wind of Grohl's enthusiasm, a half-joking invitation was extended for Grohl to play drums on the soon-to-be-recorded new album and the subsequent tour. Much to Homme's surprise, Grohl accepted, and *Songs for the Deaf*, featuring Grohl, Homme, ex-Screaming Trees front-

PREVIEW ROCK

man Mark Lanegan, former Kyuss bassist Nick Oliveri and A Perfect Circle guitarist Troy van Leeuwen, was released in the summer of 2002, rocketing the band into superstardom on the strength of MTV-friendly singles and videos like "No One Knows" and "Go With the Flow."

After an extensive tour, Grohl rejoined the Foo Fighters to tour in support of their latest release and Homme enlisted Castillo to play on the band's latest disc, *Lullabies to Paralyze*, which was recorded at a studio in the middle of the California desert east

of Los Angeles, a landscape that Castillo feels is integral to the Queens of the Stone Age aesthetic. "Whether it was intentional or not, the atmosphere of the desert definitely influences our music," Castillo reports, recalling the experience of recording and rehearsing near California's famous Joshua Tree National Park. "In the desert, what you see in the hot sun of the day takes on a whole different feel and atmosphere in the pitch black of the night. It holds some mystery."

ASIDE FROM the surreal atmosphere, the group's decision to record in the middle of nowhere was equally motivated by far more mundane concerns. "When we go out to the desert, because we're away from the rat race and the fast pace of life in Los Angeles, it makes us very aware of what we're doing musically," Castillo explains. "The serenity of the desert plays a part in the music. That's why we go out there."

While "serene" might not be how most fans would describe the music of Queens of the Stone Age, the influence of the desert's dreamlike qualities may explain why the Queens are sometimes labeled a "stoner rock" band. And while Castillo doesn't necessarily discount the narcotic potential of the band's music, he hopes that there is more to Queens of the Stone Age than being stoned. "We try to write music that everyone can take something from, not just ston-

ers," Castillo laughs. "I know, for myself and for the rest of the guys in the band that putting a label on something as personal as your music is something you don't want to do, because it really one-dimensionalizes it and makes it really ordinary. That's not why we make music."

WHETHER OR NOT they're making stoner rock, Queens of the Stone Age are certainly in no risk of being lumped in with any of the current musical genres *du jour*. And while Castillo proudly disassociates himself from the "mindless crap" he sees on MTV, he does wonder why his band is thought of as being so unlike its contemporaries. "I would hate to think that we're the last of a dying breed—to be honest, there's a lot of bands coming in under the radar that are doing cool things," he says, mentioning Toronto duo *Death From Above 1979* as a personal favourite. For Castillo and the rest of the band, what's popular has never been all that big of a concern.

"I think the Queens have always been about doing what you want and making it yours, and never ever trying to sound like someone else," he says. "There's no point in doing that. We're all huge music fans and have been our entire lives, but we're musicians first and foremost. We have this deep love of music and this deep love of playing music. We're addicts." ☺

QUEENS OF THE STONE AGE

With *Throwrag* • Red's •

Mon, Apr 11



bpm

By DAVID STONE

Felix Hunger

It's Thursday night and you're sitting at home reading this column, please do the following. Stop. Put the paper down and save it for later. Now go to the Standard. Go now. Run. Because it's Thursday night, Felix is at the Standard. And if you missed him last time, you better get your punk ass down on the dancefloor.

What made his previous show such a blast wasn't so much the music but the surprisingly diverse crowd that showed up at the Standard to hear it. The fashionistas were rolling in full effect, but over there were the indie kids and the punks, who were turned out to Felix when "Silver Screen Shower Scene" became an electroclash anthem, and even when that trend petered out—something Felix is no doubt grateful for—they picked up his subsequent mixed discs and discovered a DJ who made dance music not so exclusive. That's a gift. It helped that he also rocked the room to bits.

Since he last blew through town, Felix has gone from triumph to triumph. He was nominated for two Grammys, both in the Best Remixed Recording (Non-Classical) category, for his remix of Iggy Pop's "Motor Inn" and Sasha's overhaul of his own "Watching Cars Go By" single. And hey, he's also supposed to be making tunes for a new Godzilla movie in Japan. How can you beat that?

Sadly, Nik 7, one of Felix's biggest fans won't be there, because he's got a gig of his own at the Victory Lounge. But he shouldn't fret, because if you want to get crazy to a live brand of dance music, **Shout Out Out Out Out** is your remedy. The band is another project for the versatile Nik, who hosts the NRMLS WLCM club night down at Victory every Thursday, and it falls somewhere between LCD Soundsystem and !!!, with its dual drummers, fuzzed-out vocals and breakneck basslines. The band has been recording for a while, with the promise of a single being released in time for summer.

The weekend, however, will once again belong to GOMP. The upstart promoters have been throwing a number of underground events over the past year, and this Saturday they're celebrating their first year with **INTOX II** at a secret location. The DJ lineup is fronted by Kristoff, who's been making waves in hard trance circles with the single "Digital Degenerate," which was recently given a nod by U.K. clubbing tome *Mixmag*. The rest is a who's who of local rising talent, including Dusty Grooves, Sweetz, ex-pat Brisco Wells, Altius and

Marquez El Prodan. You can get more information by visiting www.gomp.ca.

Saturday also marks the fourth anniversary of Halo Lounge, a milestone that requires a proper ripper, courtesy of resident Junior Brown. It hasn't been easy holding the torch of house music aloft through good times and bad, but the place has seen itself through. The addition of Red Star Pub last year, strong nights like the Friday Mod Club weekly and Junior's For Those Who Know, and this year's welcome renovations, have kept Halo at the forefront of clubbing in this city. Congratulations.

Of course, I can't go any further in this week's rant without mentioning the impending **Josh Wink** show at the Starlite Room on April 14. I've already mentioned that Wink—a strong proponent of digital music—has a free exclusive mix posted up on Beatport.com, but that generosity appears to have bitten back. Wink is currently telling fans through his website (joshwink.com) that a white label remix of Lil' Louis "I Called U" is not his work, despite the tag on the label claiming otherwise. Authorized distribution is one thing, but bootlegging music—not to mention deliberate misrepresentation—understandably doesn't sit well with Wink.

Happily, Wink is still awash in strong reviews for *The Fall Collection*, a retrospective disc covering the last 10 years of releases on his Ovum Recordings label. ☺

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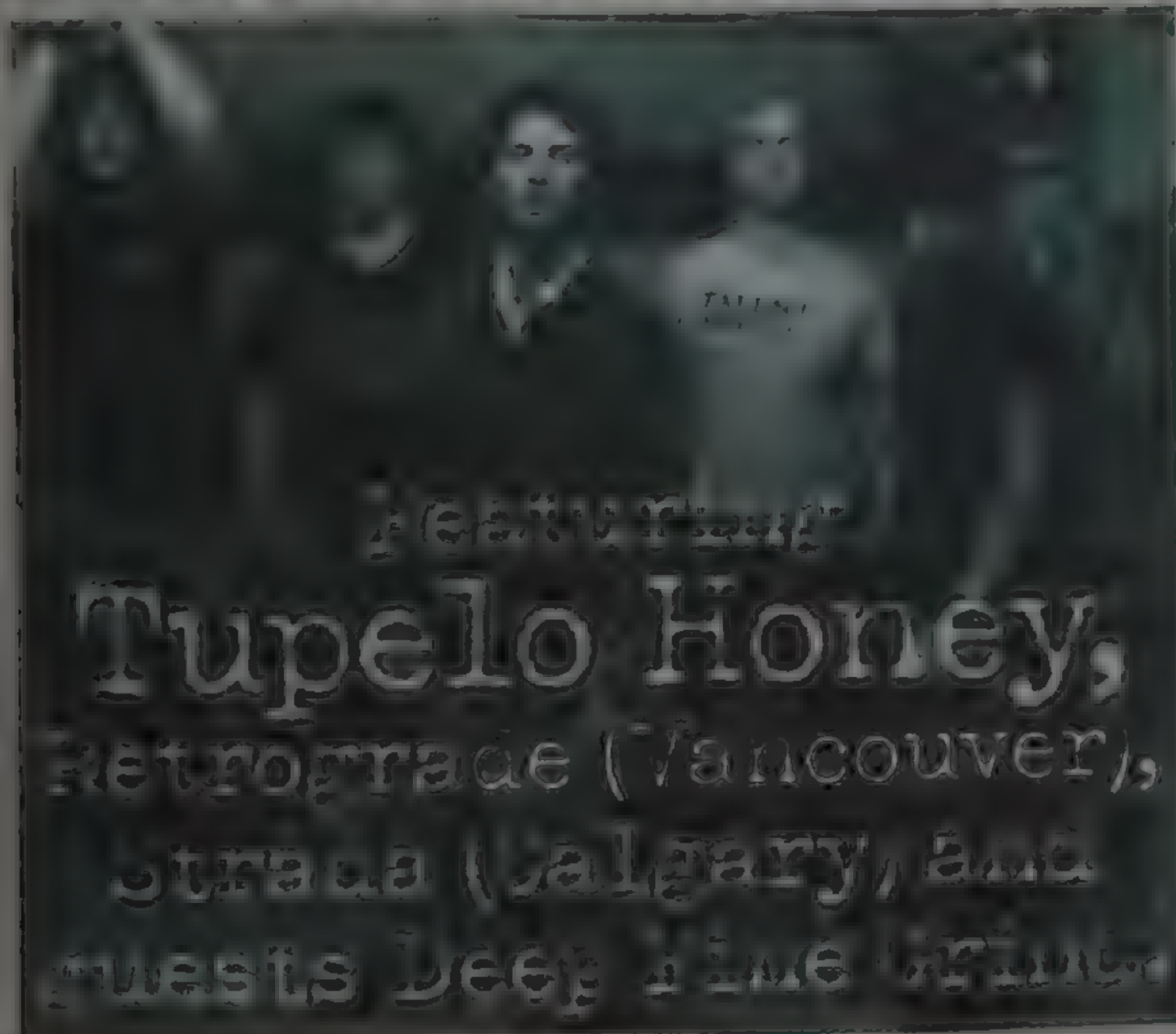
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- 4) **MARS VOLTA**
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- 5) **SHANIA TWAIN**
GREATEST HITS
- 6) **K-OS**
JOYFUL REBELLION
- 7) **U2**
HOW TO DISMANTLE AN ATOMIC BOMB
- 8) **GWEN STEFANI**
LOVE ANGEL MUSIC BABY
- 9) **RAY CHARLES**
GENIUS LOVES COMPANY
- 10) **KILLERS**
HOT FUSS

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- 2) **FINDING NEVERLAND**
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- 5) **RAMONES: END OF THE CENTURY**
- 6) **FINDING NEMO**
- 7) **MONSTERS INC.**
- 8) **DIE HARD**
- 9) **FAMILY GUY: SEASON 1 (4 DVD)**
- 10) **BUG'S LIFE: COLLECTORS ED (2 DVD)**

NEW SOUNDS

BASEMENT JAXX THE SINGLES (BEGGARS BANQUET)

In Europe, the music of South London's Felix Buxton and Simon Ratcliffe has accomplished the rare feat of impressing booty-shaking, pill-popping party kids and dour, pretentious music critics alike. But on this side of the pond, Basement Jaxx has so far been unable to catch on in even a minor way. Whether due to an American obsession with "urban" music or because of the current appetite for remixes of vaguely familiar popular songs of yesteryear, North America has never really embraced the pair, although with the recent release of *The Singles*, the duo's first greatest-hits collection, all the party people on this blazer-over-hoodie continent might finally come around.

The Singles collects the best of Basement Jaxx's three studio albums, plus (at least on the "special edition" copy I received) a handful of mostly disposable live tracks, demos and rarities. Opening with the déjà vu-inducing "Red Alert"

(if you went to a club even once in the year 2000, you heard this song but had absolutely no idea who performed it) and featuring almost-forgotten gems like "Romeo" and the near-hit "Where's Your Head At?" (which gained attention primarily on the strength of its creepy mad-scientist/monkey music video), the disc is an immediate reminder of how good Basement Jaxx really is.

Basement Jaxx might not be doing anything all that groundbreaking—this is, after all, still dance music—but anything off *The Singles* is infinitely more interesting than whatever Usher remix will have the faux-hawked heads bobbing on the dancefloor at the Standard this weekend. ★★☆☆ —ROSS MOROZ

MILLENCOLIN KINGWOOD (EPITAPH)

Long before the Hives were able to sell foot-stomping, straight-ahead rock 'n' roll to punks, their Swedish countrymen Millencolin were doing the same thing—minus the huge record sales. And sur-

prisingly, Millencolin have managed to retain their punk cred even though they haven't really played punk music in years; "Kemp," the single from their last album, *Home From Home*, owed more to AC/DC than the Sex Pistols.

Epitaph is positioning *Kingwood* as the band's attempt to reconnect with their punk roots—proof positive that whoever wrote the bio never actually listened to the album. If anything, *Kingwood* pushes the band even farther away from punk and towards the rock realm. "Farewell My Hell" and "My Name Is Golden" are glorious guitar rockers that come just in time for long summer drives with the top rolled down (or, if you're Albertan, the windows open), while "Birdie" features an anthemic rock chorus that will inspire singalongs wherever the band plays this year.

Considering how boring the punk scene as a whole has become, Millencolin's determination to keep making unapologetic rock should actually give them more punk cred than pretty well anyone else out of that Swedish scene. Don't believe what the record company is saying; this is air-guitar bliss, not mosh-pit material. ★★☆☆ —STEVEN SANDOR

QUEENS OF THE STONE AGE LULLABIES TO PARALYZE (INTERSCOPE)

Okay, first things first: this is one shitty-looking CD cover. The font is ridiculous, the photo is cheap and grainy; as *Vue* production manager Lyle Bell put it, "It looks... local." Yep, that's pretty much it—which is not to say that all local bands have bad cover art, of course, but

man. What a terrible first impression. Anyhow, you know what they say about judging things by their covers, and all that (don't do it, in case you're unfamiliar with the adage), so how about the rest of the album? Well, to put it diplomatically, it's less than an ideal listen. If I may make a point by way of comparison: remember how great Tool's *Undertow* was, and how many years you had to wait for the release of *Aenima*, only to put it in the disc player and realize it wasn't half the album you'd hoped it would be? Yeah, well... hopefully you see where I'm going with this.

Lullabies is by no means atrocious; it's still very much a Queens of the Stone Age album, filled with roiling, superfuzzed guitars, angular riffs and Josh Homme's haunting vocals. But where *Songs for the Deaf* was packed to bursting with epic, inspired rock tunes like "First It Giveth," "The Mosquito Song" and "No One Knows," very little on *Lullabies* makes the same impact. Of course, "Someone's in the Wolf" is a characteristically seething, atonal romp, and the rocker "Medication" occasionally lets off glimmers of past glory, but the rest of the album's 14 songs (aside from the lame, misguided horror-camp "This Lullaby" and "Burn the Witch") are merely serviceable, if not ultimately forgettable. A woefully disappointing followup. ★★☆☆ —CHRIS BOUTET

DAMIEN JURADO ON MY WAY TO ABSENCE (SECRETLY CANADIAN)

It's always autumn in Damien Jurado territory—and not the pretty, romanti-



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09. shining minamo

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DAMIEN JURADO

of autumn, where the leaves have changed to beautiful colours and you can take long walks feeling happy with your girlfriend and stop and sit at park bench and drink hot apple cider out of a thermos. No, this is the kind of autumn where the trees are all black and bare and pointy and the skies are grey and the wind is too cold for anyone to want to be outside for more than a couple of minutes and your girlfriend left you four months ago but your heart still hurts every time you think of her. And instead of hot cider in your thermos, there's... I don't know... bile. And thumbtacks.

Yeah, Damien Jurado's a pretty funny Gus all right, but he does know how to channel his pain into some love songs. On *My Way to Absence*, Jurado's latest, opens with trio of stunners: "White Center," a sparse, weirdly affectionate ode to a crime-ridden neighbourhood that recalls Bruce Springsteen's "My Hometown"; "Lottery," an oblique description of an unnamed friend's funeral; and "Big Decision," which uses less than 20 words to conjure up that sad moment in every relationship when one partner's life quietly pulls away from the other's.

Over the long haul, the disc's varying downbeat tone will likely wear out the patience of even the most patient listener, but in short doses, it's hard to resist the morose embrace of Jurado's concise, evocative lyrics. Sometimes you only want autumn to last as long as a song. ★★ —PAUL MATWYCHUK

ALPHA YAYA DIALLO DJAMA (JERICHO BEACH)

The title of Alpha Yaya Diallo's new album *Djama* translates into English as "people." And people are the common thread running throughout the disc, as Diallo uses both words and instruments to convey his feelings about his fellow humans. The album's sound is rooted in Diallo's West African heritage, and the four instrumentals here are each written in a style specific to a particular West African region, uniting the sounds of several distinct groups of people. The instrumentals are inspired; guitars spin out memorable melody lines while a menagerie of traditional African percussion instruments propel the songs forward with rhythmic and irresistible beats.

The rest of the songs feature Diallo's vocals, mostly sung in his native language (except for "Badenmalu," which he sings partly in English), and he uses his voice in much the same way that he plays his guitar, interacting with the instruments and making these songs worth hearing even if you don't understand the words. But a glance at the translations of the lyrics in the CD booklet reveals that Diallo has much to say about people: "Politik" is an indictment of, you guessed it, politicians, and "Manla La" warns that "false friends can rot true friendship," but, for the most part, the music is full of hope. In "Badenmalu," Diallo sings out for a better future, and the unifying sounds of *Djama* feel like a step in the right

direction. ★★★★★ —EDEN MUNRO

CLASSIFIED BOY-COTT-IN THE INDUSTRY (URBNET)

This boy Classified, he's a man of contradictions. For instance, though he devotes several different rhymes to criticizing those who are trying to succeed in the industry by sucking up to him, he drops several references to rap artists he's clearly never had anything to do with—Kanye West, for instance—that come off as little more than a flurry of "Hey, you, famous guys, notice me!"

It doesn't end there, though. In "Separate the Music From the Gimmicks," he raps "I ain't a cocky guy," then, just three lines later, he starts talking about how terrific he is. This, of course, being a song decrying gimmicks in the rap industry, it features a hook with sped-up, chipmunk vocals, and is followed immediately by a song about "The Maritimes," with accords providing the beat and a series of Halifax references. Yeah, I sure hate gimmicks too, pal.

Even if you ignore its logical inconsistencies, this is still a terrible album. Classified's sound is mired in the mid-'90s, from his overbearing beats to his reliance on the "I [description] like [random celebrity]" style of rap that was remarkably popular, and clever, about 10 years ago, but now sounds like a failed experiment that doesn't need to be rehashed. And sadly, that's about the only thing he keeps consistent. ★ —DAVID BERRY

haiku QUICK SPINS



BY WHITEY
AND TR. PLAYER

Story of a Deadman

Dead
can't offend them
words don't work

Destines Become of the Likely Lads

ugh Trade)
Wah! EP
that's potted dick
that's gay nah

Burchardt

comes of...
ment)
days left
can have emo
am-o

Mate Presley

What
piter)
c...
time, you all want Gretzky
back then

Skindred

Babylon
(Lava)
Reggae-rap-metal
But really, isn't that the
Best kind of metal?

Louis XIV

The Best Little Secrets Are Kept
(Atlantic)
I like T-Rex too
But not as much as these guys
Still, catchy like SARS

Deana Carter

The Story of My Life
(Vanguard)
Clichés plus clichés
Wrapped in pure MOR shit
That's your life story?

Magnolia Electric Co.

What Comes After the Blues
(Secretly Canadian)
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FILM



O for Orson

Metro Cinema screens Orson Welles curiosities *Confidential Report* and *F for Fake*

BY JOSEF BRAUN

For those whose familiarity with Orson Welles lies firmly within the confines of his most celebrated and least compromised, studio-backed, big-budget films—namely, *Citizen Kane* and the reconstructed *Touch of Evil*—the legendary Welles of countless wildly ambitious unfinished, unseen or studio-butchered projects remains something of a phantom of film studies departments, a myth from the annals of moviedom more talked or read about

than experienced first-hand. It's just not that easy to actually see most of Welles's films anymore: much of what isn't still withheld due to endless legal entanglements is available only on exceptionally unenticing VHS copies, poorly transferred from negligently restored, roughly assembled, unauthorized cuts.

And yet somehow it all fits in with the larger-than-life persona Welles himself gradually helped to cultivate, that of the elusive, mysterious genius-if-they'd-only-surrender-control-to-me who dreamed too boldly for a medium stunted by commercial interests and a vehement resistance to the notion that moving pictures can aspire to high art. Was Welles too good for this money-shackled business or just too stubborn and egotistical to meet it on its own terms? The answer to that question, the equivalent to Kane's enigmatic Rosebud, lies scattered in a million pieces all over the dusty cutting room floor of film history.

Thanks to Metro Cinema, however, Edmonton audiences can get a good taste of some choice Welles rarities with this week's program of the little-seen *Confidential Report* (a.k.a. Mr. Arkadin) and *F for Fake*, both of which will be screened in new 35mm prints. Surveying these titles serves to shed a little light on the Welles mystique, but they're also both well worth seeing for their own sake.

1975'S CONFIDENTIAL REPORT is a truly odd case, at once rife with flamboyant setpieces, dazzlingly expressionistic camera angles and exotic locales while nonetheless saddled with astonishingly amateurish

editing (both in terms of picture and sound). Basically, the dubbing is bad and the cuts are sloppy—at times incomprehensible. The story, however, and the dizzying images that illustrate it, are irresistible.

The Arkadin of the film's alternate title is a wealthy European (played by Welles) with a past so secret even he doesn't seem to know about it, so he hires improvised detective Guy Van Stratten (Robert Arden) to investigate. The game of self-discovery by remote control is a dreadful one for Arkadin and Van Stratten both, with the fearful Arkadin following his investigator's every step, liquidating each

REVUE CLASSICS

witness once their purpose has been served while Van Stratten's own demise becomes seemingly inevitable. At one point Arkadin tells a story about a scorpion who stings a frog that's trying to swim the two of them to safety. He just can't help himself, Arkadin explains in Welles's robust, philosophical tone, even though the sting means the end of both. *Confidential Report* equates self-knowledge with self-destruction, repression with resignation, and yet it spins its tale through a web of the carnal and carnivalesque. The mystery, unsurprisingly, is resolved yet never fully penetrated.

THE 1975 DOCUMENTARY *F for Fake* is a meditation on all these notions of impenetrability, escape, elusiveness and sleight-of-hand that dominate Welles's oeuvre. Playfully examining the activities of art forger Elmyr de

Hory, Howard Hughes hoax biographer Clifford Irving, Picasso muse and seductress Oja Kodar (credited with co-authoring the film) and the painter's adventures in deceit of the filmmaker himself, Welles goes far from his digressions and deliberate trickery, but (with the possible exception of his extended display of infatuation with the comely Kodar) never lets the film run away from him. *F for Fake* may be self-referential ("I started at the top and have been working my way down ever since") but it exudes a good sense of humour. It's highly personal without being self-obsessed.

What Welles has done is construct a sort of essay on a subject that naturally curls back into autobiography—which is why he can tinker with the material with such authority. Since art is by its nature built upon artifice, Welles challenges us to define art's meaning, its honesty or truth. But he can't help but prove that, like all life's great abstractions, the truth always seems to vanish the moment you try to put your finger on it. ☺

CONFIDENTIAL REPORT (MR. ARKADIN)

Written and directed by Orson Welles • Starring Robert Arden, Orson Welles and Paola Mori • Zeidler Hall, The Citadel • Sat, Apr 9 and Tue, Apr 12 (9pm) • Metro Cinema • 425-9212

F FOR FAKE

Directed by Orson Welles • Written by Orson Welles and Oja Kodar • Featuring Orson Welles, Kodar, Elmyr de Hory and Clifford Irving • Zeidler Hall, The Citadel • Fri, Apr 8 and Mon, Apr 11 (9pm) • Metro Cinema • 425-9212

Farewell, my Lovelace

Inside Deep Throat uses seminal '70s porn flick to examine U.S. sexual hypocrisy

BY BRIAN GIBSON

Inside Deep Throat is not one of those Discovery Channel programs that uses micro-cameras to track larynx surgery, or yet another investigation into the true identity of Woodward and Bernstein's Watergate source. No, *Inside Deep Throat* probes a different '70s scandal: the fascination and furor surrounding the infamous (okay, seminal) porn movie in which an actress's lack of gag reflex was turned into a story about a woman who discovers that her clitoris is in the back of her throat.

The engrossing doc should actually be retitled *Outside Deep Throat*, as directors Fenton Bailey and Randy Barbato don't really delve into the film itself (apart from showing a few relevant clips), but instead chart the cultural and social forces that swirled around the reception of the skin flick, from sexual puritanism in the U.S. to the explosion of porn as an industry, from mob involvement in

adult films to attempted government crackdowns on sex on the screen.

If any of these themes still sound familiar 33 years later, you don't need to read articles about the major U.S. corporate subsidiaries that pipe pay-per-view porn into red-state motels by night while, by day, those in the Bible Belt demand the FCC clamp down on Janet Jackson's nipples or squash SpongeBob Squarepants' homosexuality. Just listen to Larry Parrish, a self-righteous anti-smut crusader who prosecuted

REVUE DOCUMENTARY

Deep Throat star Harry Reems for obscenity back in 1975 and who now says that if "we could get those terrorists to go away... the climate is even more ripe for enforcing these obscenity laws."

Reems was found guilty but his sentence was overturned and, while Bailey and Barbato focus on his court battle as a symbol of the fight for First Amendment rights in a two-faced Nixon era, Linda Lovelace is the sad case who symbolizes the porn industry's rotten heart. A sad figure who seems to have been easily led, Lovelace was the notorious star of director Gerard Damiano's modestly budgeted blowjob film which

attracted thousands of curious middle-class filmgoers and launched the bump-and-grind of the now-mammoth porn industry. The enigmatic actress (who died in 2002) went from being under the spell of her abusive, Svengali-like husband to joining Gloria Steinem in interviews and decrying pornography, even saying at one point that watching *Deep Throat* means watching her being raped. The interviews with Lovelace's sister and high school friend provide some of the doc's most moving moments, while the pathetic sordidness of the sex-film industry has rarely been better shown than with the brief epilogue note that Lovelace's daughter was asked to be in *Deep Throat* 7

THE FILM'S rare fallacies (phallacies?) are its occasional slips into flippancy, such as its exuberant depiction of the supposedly frolicsome fun of making '70s porn, its occasional swells of nostalgia for the "innocent" days of "porn chic" and its familiar lineup of talking heads, including Hugh Hefner and Alan Dershowitz, whose own libertarian or right-wing agendas sometimes weigh down their words. And while Bailey and Barbato look at the underworld connections to the movie, they don't really immerse us in the mood of the time—why, exactly, did so many "ordinary folk" flock



to this porn movie in 1972?

There are plenty of funny moments: a famous magazine founder's odd digression about semen as skin moisturizer, a *Deep Throat* location scout who still spews profanities about the film three decades later, the Florida couple, who seem to be a combo of *Seinfeld*'s sitcom parents and one of those older, pleasantly bickering couples in *When Harry Met Sally*, who are still scared of the mob. But mainly, *Inside Deep Throat* offers a heady stew of ideas about sex, freedom of expression, a confused American right wing that wants less government but more censorship, feminism and the patriarchy of porn, and today's silicone-heavy, money-hungry world of XXX movies.

By turning its gaze on the judges

and juries, the prudes and peeping Toms who are watching or trying to control sex on film, *Inside Deep Throat* shows that it's the people playing God who make sex the forbidden fruit. Not only does censorship just call more attention to the "sin," but it's much more revealing to spotlight who's peeking slyly under the sheets than who's writhing between them. And that just might include you—what makes *Inside Deep Throat* not so easy to swallow is the way it forces us to take a good hard look at our own voyeuristic reflexes or snap moral judgments. ☺

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ROGER EBERT, *Chicago Sun-Times*

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Bosox injection

Fenway Park vies with Drew Barrymore for Jimmy Fallon's affections in *Fever Pitch*

By PAUL MATWYCHUK

In *Fever Pitch*, Drew Barrymore plays a woman who must decide whether she's willing to stay in a relationship with a man so dedicated to the Boston Red Sox that he'd rather watch the Sox play Seattle than spend a romantic weekend with her in Paris. The film is only partly believable: by the end of it, you're convinced that it's perfectly possible to incorporate regular visits to Fenway Park into a healthy marriage, but not that a woman as cool

as Drew Barrymore could ever fall in love with Jimmy Fallon.

Fever Pitch is based on Nick Hornby's 1992 memoir, in which he wrestled with his lifelong adoration of the Arsenal football club, and the screenplay he wrote for the 1997 film, in which Colin Firth played a Hornby-like Arsenal fan whose all-consuming devotion to his team threatened to derail his budding

ROMANTIC COMEDY

romance with a fellow schoolteacher. Both the book and film climaxed with Arsenal's legendary 1988-89 season, when they narrowly edged out Liverpool in the last game of the season to win their first league championship since 1971. If anything, Hornby's premise works even better in its new American setting—

not even the most ardent Arsenal supporter went through the Wagnerian opera of constant failure that Red Sox fans had to live with for 86 seasons until they finally won the World Series in 2004.

Jimmy Fallon's character in *Fever Pitch* hasn't missed a single Boston home game for the last 11 of those seasons. He sleeps in Red Sox sheets, the walls of his apartment are covered with framed photos of Carlton Fisk and Ted Williams, and while he occasionally dreams of having a kid, if it's a girl, he'll insist on naming her "Carla Yastrzemski." His prize possession are the season's tickets his late uncle left to him—he sits right by the dugout, surrounded by the fellow Sox fanatics who he considers his "summer family." (One of them is played by Jessamy Finet, a hardcore Sox fan featured prominently in the Sox documentary *Still We Believe*.)

ON ONE LEVEL, Fallon is perfectly cast as a guy who's still essentially a little boy in a man's body—even when he was obligated to wear a suit, during his "Weekend Update" segments on *Saturday Night Live*, he'd show up with his hair all messy and his shirt untucked. (You half-expected Tina Fey to wet a Kleenex and rub the smudges off his face.) But as a romantic lead he just seems juvenile and smarmy, wooing Barrymore with a whole lot of nervous, unfunny comic banter. It's the kind of "banter" that a lot of comic actors specialize in nowadays—the kind where they make all the jokes while the actress gets to crack up at how hilarious they are.

What's even more irritating is that Barrymore is such a sweet, sunny presence in the film that it seems completely unfair that Fallon gets to spend so much time with her. And it's even more unfair that the script (by frequent Ron Howard/Billy Crystal collaborators Lowell Ganz and Babaloo Mandel) doesn't really seem to know what to do with her—she's got some kind of high-powered corporate number-crunching job, which basically means that she makes a lot of generic references to deadlines and promotions and getting chewed out by her boss. (The sub-*Sex and the City* scenes with Barrymore's hypercompetitive female co-workers are also pretty hopeless.)

INTERESTINGLY, the difference between Barrymore and Fallon's paycheques becomes as much of an issue in their relationship as the Red Sox thing—as always, directors Bobby and Peter Farrelly (despite their unfair reputation for mindless slob comedy) are unusually sensitive to class distinctions. The sequence of events leading up to Barrymore and Fallon's temporary breakup is also very well-handled and surprisingly

subtle and believable—no stupid sitcom miscommunications or misunderstandings here.

Sadly, *Fever Pitch* goes right back into phony-baloney Hollywood mode for its final scene—I hate those endings where the two stars kiss while a big crowd looks on and applauds them. (The cliché doesn't even make sense here; their kiss is holding up the biggest game of the season, so why are all these Red Sox fans clapping for them?) Even more disappointingly, the film doesn't offer any real insight into the psychology of sports fandom. *Fever Pitch* has a great date-movie premise and will probably do fine at the box office, but I can't help but think that the Farrellys could have delivered something much deeper with this movie, only to have the opportunity slip past them, like a grounder through Bill Buckner's legs. **D**

FEVER PITCH

Directed by Peter and Bobby Farrelly • Written by Lowell Ganz and Babaloo Mandel • Starring Jimmy Fallon and Drew Barrymore • Opens Friday

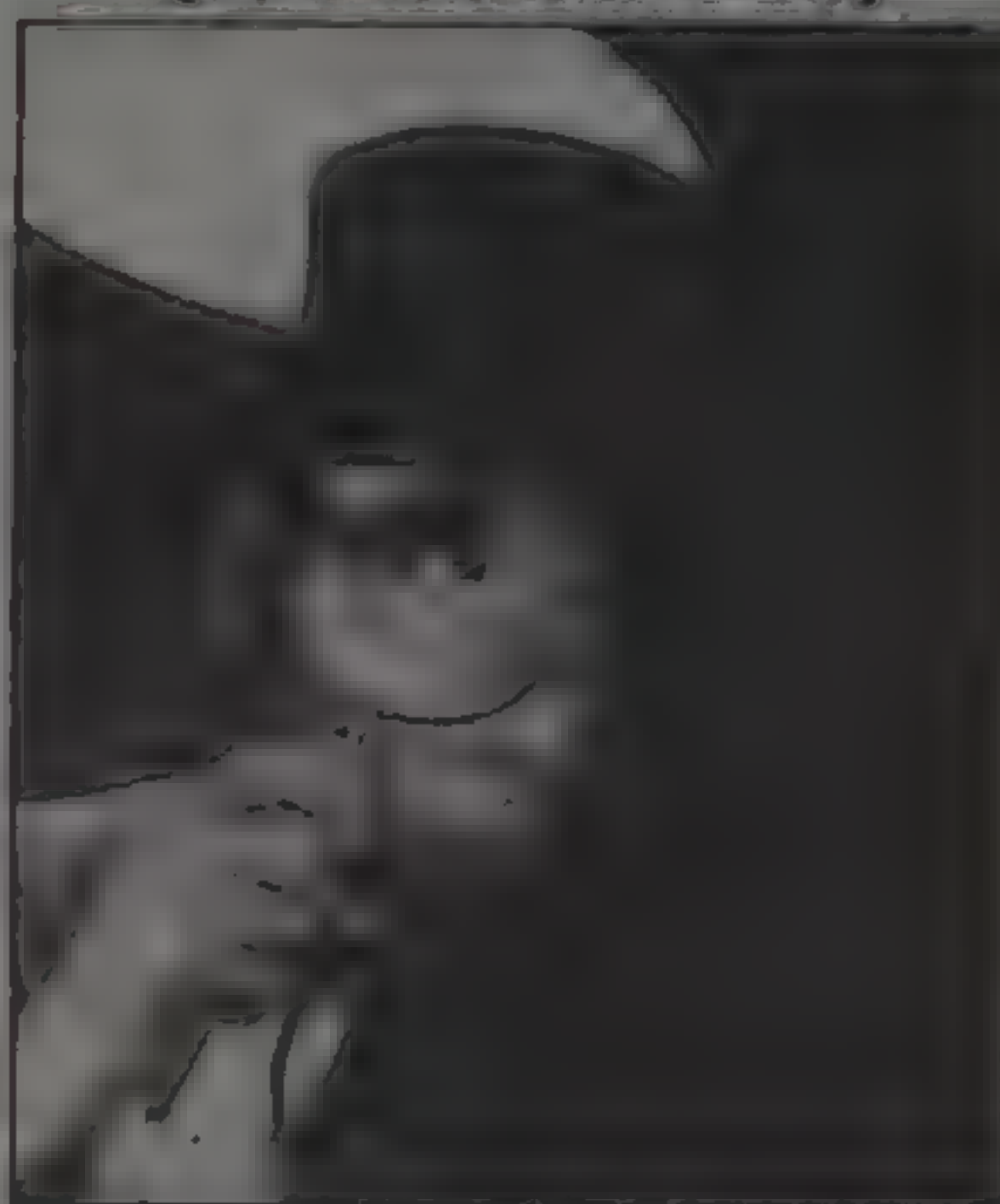
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F FOR FAKE

CONFIDENTIAL
REPORT

{AKA MR. ARKADIN}



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MONDAY at 9:00PM

SATURDAY at 9:00PM
TUESDAY at 9:00PM

Silent Waters
(Khamosh Pani)

(WINNER - GOLDEN LEOPARD)
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FRESH AND
FUNNY

DEEPTHROAT

INSIDE DEEP THROAT
Nightly 7:15 & 9:15 pm
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•R• (explicit sexual content)

PRINCESS
THEATRE

10337 - Whyte Ave. - 433-0728

BORN INTO BROTHELS

Nightly 7:00

Sat & Sun Matinee 1:00 pm

•14A• (coarse language, mature themes)
No show Wednesday, April 13th Private Booking

THE MERCHANT OF VENICE

Nightly 9:00 pm

Sat & Sun Matinee 3:00 pm

•14A• (mature theme)

No show Wednesday, April 13th Private Booking



FILM WEEKLY

THIS WEEK'S NEW MOVIES

Confidential Report (Mr. Arkadin) Orson Welles, Robert Arden and Paola Mori star in Welles's rarely-seen 1955 curiosity about a small-time American criminal who meets a bizarre and dangerous cast of characters after accepting a lucrative offer from a multimillionaire amnesiac to investigate his mysterious past. Read Josef Braun's review on page 36. *Zeidler Hall, The Citadel; Fri, Apr 9 and Tue, Apr 12 (9pm)*

F for Fake Orson Welles's mischievous, free-form 1975 documentary about famous fakes, frauds and deceptions throughout history, from the notorious art forger Elmyr de Hory to modern-day publishing hoaxster Clifford Irving. Read Josef Braun's review on page 36. *Zeidler Hall, The Citadel; Fri, Apr 8 and Sat, Apr 11 (9pm)*

Fever Pitch Jimmy Fallon and Drew Barrymore star in *There's Something About My Director* Peter and Bobby Farrelly's romantic comedy about a man whose consuming devotion to the Boston Red Sox threatens to sabotage his relationship with his new girlfriend. Based on the book by Nick Hornby. Read Paul Matwychuk's review on page 38.

Inside Deep Throat *The Eyes of Tammy Faye* directors Fenton Bailey and Randy Barbato's entertaining documentary about the making of *Deep Throat*, the low-budget 1972 porno comedy that would become the first triple-X film to attract significant "mainstream" audience, as well as the most profitable film in the history of the genre. Narrated by Dennis Hopper. Read Brian Gibson's review on page 36.

Inda and Melinda Radha Mitchell, Will Ferrell, Chloë Sevigny, Amanda Peet, et al. star in *Crimes and Misdemeanors* writer/director Woody Allen's genre experiment about a pair of playwrights who each tell a story about a young woman who interrupts a dinner party—one as a comedy, the other as a drama. Read Darren Zenko's review on page 40.

My Dog Vincent Matthew McConaughey, Penélope Cruz and Steve Zahn star in director Eisaner's film version of the Clive Cussler adventure novel, in which dashing national adventurer Dirk Pitt and his wisecracking sidekick Al Giordino search for a legendary lost Civil War battleship filled with priceless coins.

Ralph Adam Butcher, Campbell Scott, Shauna MacDonald and Gordon T. Star in *My Dog Vincent* writer/director Michael MacGowan's gentle Canadian comedy, set in 1954 Hamilton, about a fatherless 14-year-old who becomes a long-distance runner, believing that his mother will wake up from a coma if he wins the Boston Marathon.

Seven Days in May Burt Lancaster, Kirk Douglas, Fredric March and Ava Gardner star in *The Manchurian Candidate* director John Frankenheimer's 1964 political thriller about a group of U.S. generals who, angered by the lack of support of a nuclear disarmament treaty with the Soviets, decide to overthrow the government and install a military dictatorship in his place. *Provincial Auditorium (102 Ave & 128 St); Mon, Apr 11 (8pm)*

Silent Waters Kiron Kher, Arsad Mahmud and Aamir Ali Malik star in director Sabiha Sumar's drama, set in Pakistan in 1979, about a woman who has devoted her life to educating her teenaged son, but who now fears that the turbulent political situation that has turned her country into a Muslim state will undo all her efforts. In Punjabi and Urdu with English subtitles. *Zeidler Hall, The Citadel; Fri, Apr 9 and Mon-Tue, Apr 11-12 (7pm)*. Read Brian Gibson's review on page 40.

Vancouver Mountain Film Festival A selection of award-winning short films about mountain biking, mountain climbing, skiing and, well, basically everything mountain-related. *Zeidler Hall, The Citadel; Sun, Apr 10 (7pm)*

FILM LISTINGS

Showtimes for Friday, April 8 to Thursday, April 14

All showtimes are subject to change at any time. Please contact theatre for confirmation.

CINEMA CITY 12/MOVIES 12

Movies 12: 130 Ave. 50 St. 472-9779
Cinema 12: 3633 99 St. 463-5401

BEING JULIA (14A, sexual content) Cinema City 12: Sat-Sun 11:25 Daily 2:05 4:55 7:10 9:35 Fri Sat late show 12:15 Movies 12: Sat-Sun 11:15 Daily 1:45 4:15 7:05 9:40 Fri Sat late show 11:55

PHANTOM OF THE OPERA (PG, may frighten young children) Cinema City 12: Daily 1:05 3:55 6:45 9:40 Movies 12: Daily 12:40 3:30 6:30 9:30 Fri Sat late show 12:15

ARE WE THERE YET? (PG) Cinema City 12: Sat-Sun 11:10 1:05 3:05 5:05 7:15 9:20 Fri Mon-Thu 2:00 4:30 7:15 9:20 Fri Sat late show 11:55 Movies 12: Sat-Sun 11:25 Daily 2:05 4:50 7:25 9:35 Fri Sat late show 12:00

POOH'S HEFFALUMP MOVIE (G) Cinema City 12: Sat-Sun 11:35 1:10 3:10 5:00 6:45 8:30 Fri Mon-Thu 2:15 4:45 Movies 12: Sat-Sun 11:00 Daily 1:10 3:00 5:00 6:45 8:30 Fri Mon-Thu 2:15 4:45

SON OF THE MASK (PG, crude content, cartoon violence throughout) Cinema City 12: Sat-Sun 11:15 Daily 1:30 4:25 7:25 9:30 Fri Sat late show 11:50 Movies 12: Fri-Sun 10:55 Daily 1:05 3:10 5:15 7:25 9:40 Fri Sat late show 11:55

BECAUSE OF WINN-DIXIE (G) Cinema City 12: Sat-Sun 11:50 Daily 2:10 4:40 6:55 9:15 Fri Sat late show 11:45 Movies 12: Fri-Sun 11:30 Daily 1:55 4:30 7:00 9:20 Fri Sat late show 11:40

HIDE AND SEEK (14A, frightening scenes) Cinema City 12: Sat-Sun 11:00 Daily 1:25 4:30 7:40 10:05 Fri Sat late show 12:10 Movies 12: Sat-Sun 11:20 Daily 2:10 4:20 7:30 10:00 Fri Sat late show 12:10

THE LIFE AQUATIC WITH STEVE ZISSOU (14A, coarse language throughout) Cinema City 12: Daily 7:20 9:50 Fri Sat late show 12:20 Movies 12: Daily 6:55 9:45 Fri Sat late show 12:05

MEET THE FOCKERS (14A, crude content, sexual language) Cinema City 12: Sat-Sun 11:20 Daily 1:50 4:50 7:30 10:00 Fri Sat late show 12:20 Movies 12: Sat-Sun 11:10 Daily 1:50 4:35 7:20 9:55 Fri Sat late show 12:20

FINDING NEVERLAND (G) Cinema City 12: Sat-Sun 11:40 Daily 1:55 4:35 7:05 9:25 Fri Sat late show 11:40 Movies 12: Sat-Sun 11:45 Daily 2:05 4:45 7:15 9:30 Fri Sat late show 11:50

RACING STRIPES (G) Cinema City 12: Sat-Sun 11:15 Daily 1:45 4:10 6:50 9:10 Fri Sat late show 11:35 Movies 12: Sat-Sun 11:35 Daily 2:00 4:40 7:10 9:25 Fri Sat late show 11:45

NATIONAL TREASURE (PG) Cinema City 12: Sat-Sun 11:05 Daily 1:35 4:15 7:10 9:50 Fri Sat late show 12:15 Movies 12: Sat-Sun 10:50 Daily 1:35 4:25 7:10 9:50 Fri Sat late show 12:20

ASSAULT ON PRECINCT 13 (18A, brutal violence throughout) Movies 12: Sat-Sun 11:40 Daily 2:15 4:55 7:35 10:05 Fri Sat late show 12:25

SPANGLISH (PG, coarse language, mature themes) Cinema City 12: Sat-Sun 11:05 Daily 1:40 4:20 7:00 9:45 Fri Sat late show 12:10

CITY CENTRE

1000-1010 Ave. 421-7000

SIN CITY (R, gory violence throughout, no passes) Daily 12:30 3:30 7:00 10:00

THE UPSIDE OF ANGER (14A, mature content, coarse language) Daily 12:50 3:45 6:40 9:20

ROBOTS (G) Daily 1:50 4:40

HOSTAGE (18A, gory violence) Daily 9:15

GUESS WHO (PG, coarse language) Daily 1:40 4:30 7:40 10:15

THE ASSASSINATION OF RICHARD NIXON (14A, violence, mature themes) Fri-Sun Tue-Wed 6:50 9:10 Mon 9:45 Thu 9:10

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Fri-Sun Tue-Thu 1:00 3:50 6:30 Mon 1:00 3:50

FEVER PITCH (PG, no passes) Daily 1:10 4:00 7:30 10:10

MELINDA AND MELINDA (PG, mature theme, coarse language) Daily 1:30 4:20 7:20 9:50

SAINT RALPH (14A, suggestive scenes, coarse language) Daily 1:20 4:10 7:10 9:30

SAHARA (PG, violence) Daily 12:40 3:40 6:45 9:40

CLAREVIEW

4211-139 Ave. 472-7600

SAHARA (PG, violence) Fri-Sun 1:15 4:00 6:50 9:30 Mon-Thu 4:00 6:50 9:30

FEVER PITCH (PG, no passes) Fri-Sun 2:10 4:40 7:20 9:40 Mon-Thu 4:40 7:20 9:40

SIN CITY (R, gory violence throughout, no passes) Fri-Sun 1:00 4:20 7:00 9:50 Mon-Thu 4:20 7:00 9:50

GALAXY CINEMAS @ SHERWOOD PARK

2020 Sherwood Drive, 416-9150

FEVER PITCH (PG) Fri 4:20 7:30 10:10 Sat-Sun 1:20 4:20 7:30 10:10 Mon-Thu 7:30 10:10

THE UPSIDE OF ANGER (14A, mature content, coarse language) Fri 3:20 6:40 9:20 Sat-Sun 12:40 3:40 6:40 9:20 Mon-Thu 6:40 9:20

SAHARA (PG, violence) Fri 3:30 7:15 10:05 Sat-Sun 12:30 3:30 7:15 10:05 Mon-Thu 7:15 10:05

SIN CITY (R, gory violence throughout, no passes) Fri 4:00 7:00 10:00 Sat-Sun 1:00 4:00 7:00 10:00 Mon-Thu 7:00 10:00

GUESS WHO (PG, coarse language) Fri 4:10 7:10 9:40 Sat-Sun 1:10 4:10 7:10 9:40 Mon-Thu 7:10 9:40

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Fri 3:50 6:50 9:30 Sat-Sun 12:50 3:50 6:50 9:30 Mon-Thu 3:50 6:50 9:30

THE RING TWO (14A, frightening scenes) Daily 9:15

ICE PRINCESS (G) Fri 3:40 Sat 1:10 Mon-Thu 6:45

ROBOTS (G) Fri 3:10 6:45 Sat-Sun 1:10 4:10 7:10 9:40 Mon-Thu 6:45

HOSTAGE (18A, gory violence) Daily 7:40 10:20

THE PACIFIER (PG) Fri 4:30 7:20 9:35 Sat-Sun 1:30 4:30 7:20 9:35 Mon-Thu 7:20 9:35

HITCH (PG, sexual language) Fri 3:00 6:30 9:10 Sat-Sun 12:00 3:00 6:30 9:10 Mon-Thu 6:30 9:10

GARNEAU

8712-109 St. 433-0728

WORLD'S BEST COMMERCIALS FESTIVAL (14A) Daily 7:00 9:00 Sat-Sun 2:00

GATEWAY 8

2950 Calgary Trail, 436-6977

SIDEWAYS (18A, sexual content, coarse language) Fri 6:55 9:40 Mon Tue Wed Thu 6:55 9:40

ICE PRINCESS (G) Fri Sat-Sun 1:10 3:25 7:10 9:25 Tue-Wed Thu 7:10 9:25

LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS (PG) Fri Sat-Sun 1:00 3:50 7:00 Mon Tue Wed Thu 7:00

THE AVIATOR (PG, mature content, not recommended for young children) Fri Sat-Sun 12:30 4:00 7:45 Mon Tue Wed Thu 7:45

COACH CARTER (PG, coarse language) 9:20

MAN OF THE HOUSE (14A) Fri Sat 1:20 4:15 6:30 Sun 1:20 6:30 Mon Tue Wed Thu 6:30

SAHARA (PG, violence) Fri Sat-Sun 12:45 1:25 3:35 4:20 6:45 7:15 9:35 10:10 Mon Tue Wed Thu 6:45 7:15 9:35 10:10

CONSTANTINE (14A, horror violence throughout) Fri Sat-Sun 1:15 4:10 7:20 9:50 Mon Tue Wed Thu 7:20 9:50

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 463-1111

HOSTAGE (18A, gory violence) 1:35 3:50 7:30 9:45

SIN CITY (R, gory violence throughout) 1:20 3:45 7:10 9:30

GUESS WHO (PG, coarse language) 1:30 3:35 7:20 9:25

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) 1:10 3:30 7:15 9:35

ROBOTS (G) 1:15 3:10 7:05 9:10

LEDUC CINEMAS

9020-101 Ave. Citadel Theatre, 425-9212

SILENT WATERS (STC) Fri Sat Mon Tue 7:00

F FOR FAKE (STC) Fri Mon 8:00

CONFIDENTIAL REPORT (MR. ARKADIN) (STC) Sat Tue 9:00

VANCOUVER MOUNTAIN FILM FESTIVAL (STC) Sun 1:00

METRO CINEMA

9020-101 Ave. Citadel Theatre, 425-9212

SILENT WATERS (STC) Fri Sat Mon Tue 7:00

F FOR FAKE (STC) Fri Mon 8:00

CONFIDENTIAL REPORT (MR. ARKADIN) (STC) Sat Tue 9:00

VANCOUVER MOUNTAIN FILM FESTIVAL (STC) Sun 1:00

NEW WEST MALL 8

8882-170 St. 444-1829

THE PHANTOM OF THE OPERA (PG, may frighten young children) Fri-Sun 1:30 4:30 8:00 Mon-Thu 4:30 8:00

OCEAN'S TWELVE (PG, coarse language) Daily 9:20

IN GOOD COMPANY (PG, coarse language) Daily 8:50

NATIONAL TREASURE (PG) Fri-Sun 1:40 4:20 7:10 9:40 Mon-Thu 4:20 7:10 9:40

MEET THE FOCKERS (14A, crude content, sexual language) Fri-Sun 2:00 4:35 7:20 9:45 Mon-Thu 4:35 7:20 9:45

RACING STRIPES (G) Fri-Sun 1:50 4:10 6:30 Mon-Thu 4:10 6:30

HIDE AND SEEK (14A, frightening scenes) Fri-Sun 2:10 4:50 7:30 9:50 Mon-Thu 4:50 7:30 9:50

BECAUSE OF WINN-DIXIE (G) Fri-Sun 1:35 4:05 7:00 Mon-Thu 4:05 7:00

THE LIFE AQUATIC WITH STEVE ZISSOU (14A, coarse language throughout) Fri-Sun 1:20 4:00 6:40 9:10 Mon-Thu 4:00 6:40 9:10

ARE WE THERE YET? (PG) Fri-Sun 2:20 4:40 6:50 9:00 Mon-Thu 4:40 6:50 9:00

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2236

SAHARA (PG, violence) Daily 1:00 3:50 7:00 10:00

FEVER PITCH

(PG, no passes) Daily 2:00 4:30 7:50 10:15

SIN CITY (R, gory violence throughout, no passes) Tue-Thu 12:50 1:50 4:00 7:00 10:00 Sat-Sun 12:50 1:50 4:00 7:00 10:00

THE UPSIDE OF ANGER (14A, mature content, coarse language) Fri-Mon Wed 1:10 4:10 7:10 9:45 Sat 1:10 4:10 7:10 9:45 Star and Strippers: Tue 1:10 4:10 7:10 9:45

BEAUTY SHOP (14A, coarse and sexual language) Daily 1:20 4:15 7:20

GUESS WHO (PG, coarse language) Daily 1:10 4:10 7:10 9:40

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Daily 1:20 3:20 6:40 9:15

THE RING TWO (14A, frightening scenes) Daily 12:50 3:45 6:40 9:40

ICE PRINCESS (G) Daily 1:10 3:10 6:10 9:10

ROBOTS (G) Daily 12:45 3:00 5:15 7:30 9:45

HOSTAGE (18A, gory violence) Daily 7:40 10:20

BE COOL (14A, coarse language) Daily 1:10 4:10 7:10 9:40

HITCH (PG, sexual language) Daily 1:20 4:20 7:20 9:40

MILLION DOLLAR BABY (PG, mature content, not recommended for young children) Daily 1:20 4:20 7:20 9:40

THE PACIFIER (PG) Daily 1:10 4:10 7:10 9:40

PRINCESS

10337-82 Ave. 433-0728

THE MERCHANT OF VENICE (14A, mature themes) Daily 9:00 Sat-Sun 3:00 No show, Wed 9:00

BORN INTO BROTHELS (14A, coarse language, mature themes) Daily 7:00 Sat-Sun 1:00 No show, Wed 7:00

INSIDE DEEP THROAT (R, explicit sexual content) Daily 7:15 9:15 Sat-Sun 2:00

SILVERCITY WEST EDMONTON MALL

WEM, 8892-170 St. 444-2400

ROBOTS (G) 12:00 12:30 1:00 1:30 2:00 2:30 3:00 3:30 4:00 4:30 5:00 5:30 6:00 6:30 7:00 7:30 8:00 8:30 9:00 9:30 10:00 10:30 11:00 11:30

HOSTAGE (18A, gory violence) 1:10 3:10 6:10 9:10

HITCH (PG, sexual language) 12:50 4:00 6:50 9:40

THE PACIFIER (PG) 12:20 2:40 4:55 7:20 9:55

BE COOL (14A, coarse language) 1:10 3:10 6:10 9:10

THE RING TWO (14A, frightening scenes) 4:50 7:40 10:10

GUESS WHO (PG, coarse language) 1:40 4:10 7:10 9:40

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) 1:00 3:45 7:00

ICE PRINCESS (G) 12:10

FEVER PITCH (PG, no passes) 12:15 3:15 6:45 9:30 Mon 12:15 3:15 6:45 9:30

SIN CITY (R, gory violence throughout) 12:05 1:10 3:15 6:10 9:10 10:10

SAHARA (PG, violence) 1:00 3:55 7:15 10:10

UPSIDE OF ANGER (14A, mature content, coarse language) Fri Sat-Sun Mon Tue Thu 1:10 4:10 7:10 9:40

GUESS WHO (PG, coarse language) Daily 1:10 4:10 7:10 9:40

MISS CONGENIALITY 2: ARMED AND FABULOUS (PG, violence) Daily 1:10 4:10 7:10 9:40

THE RING TWO (14A, frightening scenes) Daily 12:50 3:45 6:40 9:40

ROBOTS (G) Daily 12:40 1:45 3:15 4:15 5:15 6:15 7:15 8:15 9:15 10:15 11:15 12:15

HOSTAGE (18A, gory violence) Daily 2:15 5:15 8:15 10:45

BE COOL (14A, coarse language) Fri Wed 7:40 10:30 Thu 2:10 10:30

THE PACIFIER (PG) Daily 1:40 4:10 7:20 9:45

HITCH (PG, sexual language) Daily 1:20 4:20 7:20 9:40

MILLION DOLLAR BABY (PG, mature content, not recommended for young children) Daily 1:20 4:20 7:20 9:40

BEAUTY SHOP (14A, coarse and sexual language) Daily 1:20 4:15 7:20 9:40

Twice, twice, baby

Melinda and Melinda gives you two bad movies for the price of one

BY DARREN ZENKO

As framing gimmicks go, *Melinda and Melinda* isn't the worst. Two playwrights, one a comic writer the other a tragedian, are having a discussion on the nature of life and the relation of tragedy and comedy thereto. One of their companions throws out a scenario—a distressed woman who shows up uninvited at a dinner party—out of which the two writers spin two different stories, each in his own genre.

In execution, the exercise is doomed from the start, as soon as Allen's bantering writers (Larry Pine and Wallace Shawn at his gratingest) open their mouths. These supposed intellectuals are about as deep and insightful as any pair of freshman bohemians showing off their first-year philosophy chops at an off-campus house party. I wouldn't be keen on checking out either of these guys' stories onstage, and *Melinda and Melinda* puts them both onscreen.

What went wrong? Simple expla-

nation: the "comic" story isn't funny, and the "tragic" story isn't gripping. One's an empty little ditty about how Melinda (Radha Mitchell)—a literal girl-next-door, vaguely troubled—shows up at the party filled with sleeping pills after a quarterhearted suicide attempt, entrances failed actor Will Ferrell, and [SPOILER ALERT] ends up hooking up with him after his rising-star filmmaker wife (wisely) ditches him for a billionaire film financier. The other's a tawdry feel-bad story about how Melinda—a bat-

REVUE COMEDY/DRAMA

shit crazy, morbidly needy, alcoholic [SPOILER ALERT] murderess—crashes an old friend's dinner party, occupies her home, drinks all her booze and chain-smokes while everyone's life crumbles to dusty shitepiles.

We can dismiss the comic storyline; it's so light it's not even there. There's some weak physical comedy, a snort or two but nothing honestly close to a laugh, and not even everyone's favourite hambone Ferrell can make it amusing; in fact, his frantic monkeyshines go a long way toward pointing out how tired and unfunny Woody Allen's "Woody Allen" character has become.

The tragic arc seems deeper, as

drama almost always does. But even here there's not much to sink your teeth into. Melinda shows up with doom radiating off her; she's so obviously trouble that none of the bad-but-boring things that happen to the other characters come as any kind of shock. Mitchell way overacts, taking Melinda far beyond what the script requires and expects, so the other characters' reactions to and interactions with her—like her friend trying to set her up with a really nice dentist—come across as either false or stupid.

And so we come back to our tweedy, intellectual, wine-sipping New York playwrights and their dorm-room dilemma. Is tragedy more important than comedy because life is tragic, or is comedy more important than tragedy because life is tragic and we therefore have to laugh at it because if we don't it'll be even more tragic? Or is life tragic because the fact that we must laugh at it to stay sane is itself a tragedy?

I don't know, and neither does Woody Allen, and this limp and witless pantomime isn't going to help anyone find the answer. ☹

MELINDA AND MELINDA

Written and directed by Woody Allen • Starring Radha Mitchell, Will Ferrell and Chloë Sevigny • Opens Fri, Apr 8

Reflective Waters

Post-partition Pakistan is the backdrop for Sabiha Sumar's quietly moving *Silent Waters*

BY BRIAN GIBSON

In the film business, which thrives on packaging the previously told and selling it as brand-new, the 1947 breakup of India and creation of Pakistan seems to be hot news with the recent announcement of *Partition*, a love story to star Kristin Kreuk and Neve Campbell and directed by Kashmir-born Canadian Vic Sarin. Sarin has already called the movie an "epic Romeo and Juliet love story between a Sikh and a Moslem.... Though the setting is in India, the subject is universal and something that many people the world over will appreciate."

Foreign films like *Silent Waters*, from Pakistani director Sabiha Sumar, don't try to be universal, but intelligent, non-screening test audiences can surf the cultural cross-currents for themselves. After all, it's not just people overseas who find themselves drowning in a wave of fundamentalist zealotry led by self-righteous male leaders who have a "with us or against us" mentality....

In 1979, 34 years after Sikhs had to abandon Charkhi and flee to India, widow Ayesha (Kiron Kher) and her teenaged son Saleem (Aamir Ali Malik) eke out a living in the town. Prime Minister Bhutto has been hanged and religious fundamentalism is spreading from urban centres to rural areas as General Zia comes to power. Saleem soon finds himself drawn away from his sweetheart Zubeida (Shipa Shukla) by Mazhar and Rasheed, proponents of a militant, patriarchal Islamic state. When Sikhs are allowed to come from India to the area to pray, Saleem finds his loyalties torn when he discovers his mother's secret.

KHER PLAYS AYESHA with poise and gravitas, her large eyes like reflective pools when she flashes back to that horrible dark day at the local well in the summer of 1947. Sumar unfolds the truth in bleached-white and supernova-yellow flashbacks, and when the revelation

comes, it sears itself into the memory as past fuses with present in the cold, harsh light of tragedy.

The film begins in a loose relaxed way, painting the town with splashes of bright colour, revealing the villagers' lives in a vibrant wedding scene or at the local barber-shop, where the authoritarian Rasheed turns a jocular scene into an ominous moment. *Silent Waters* loses some energy and scope when it tightens up, focusing on the stark conflict between the newly zealous Saleem and his gentle mother.

The most touching, complex aspect of the film is Ayesha's story. She and the other women are a compassionate, communal counterweight to the men's narrow-minded, nationalist view of Islam. Ayesha and her friend Shanno (Quratal Ain) ponder their lives and wonder, "What can we call our own?" Ayesha sends sweets to the

Sikh pilgrims, while Saleem laughs at an anti-Sikh joke. She teaches an informal class of five girls to be charitable and that God accepts all good people, while a demagogue in Rawalpindi calls for true believers to die for Pakistan. "Who will spill his blood? Where is that young man, I ask you?"

The callow Saleem, who rejects a life in the fields and rebels against his mother by embracing the Islamist cause, joining other embittered, righteous young men, edges towards the simple-minded hick stereotype and his conversion to fundamentalism seems too abrupt and straightforward.

But in the film's modern-day epilogue, *Silent Waters* swirls amid memory and dreams while reflecting how little has changed, how much is masked by two-faced rhetoric, and how overlooked the victims of patriarchal nationalism and Islamism are. Watch, too, for the final shot, when the camera lingers for an instant showing a store sign across the street that suggests that, when nationalism and religion are cheaply sold with zealous words and moral cant, it usually passion and personal freedom that pay the price. ☹

SILENT WATERS

Directed by Sabiha Sumar • Written by Sabiha Sumar and Paromita Vohra • Starring Kiron Kher, Aamir Ali Malik and Shipa Shukla • Zeidler Hall, The Citadel • Fri-Sat, Apr 8-9 and Mon-Tue, Apr 11 12 (7pm) • Metro Cinema • 425-921

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NEWMARKET FILMS

IN THEATRES FRIDAY APRIL 15TH



Carmen knowledge

Desert setting of Edmund Stripe's new pas de deux complements gypsy ballet's heat

By LEAH COLLINS

There's something of the gypsy in belonging to the Alberta Ballet—the colourful costumes, the passion of dance, the nomadic lifestyle, being part of a touring production. This season, though, Alberta Ballet's company has really been left to the gypsy life. With their home venue, the Jubilee Auditorium, closed for renovations, the company has found itself a troupe of dancing wanderers, travelling from venue to venue, country to country. The ballet has set up a temporary camp in the intimate spaces of Edmonton's Timms Centre and Calgary's Vertigo Theatre, and the path has even led them to perform in China, where they toured through six of the country's major cities this winter.

But ballet master Edmund Stripe isn't have any trouble with being a wandering artist. "A stage is a stage. We perform wherever we go, whether it's to China or Medicine Hat or Edmonton," he laughs. It's fitting, then, that Alberta Ballet has become well-known for its production of *Carmen*—a tale of a Spanish gypsy. Jean Grand-Maitre, the company's artistic director, adapted the ballet from Prosper Mérimée's novella and Bizet's ever-popular opera in 2003. Since then, the piece has become one of the Alberta Ballet's most loved productions, touring extensively, including to China where *Carmen* has been performed for the past two years to be a Canadian representative at the International Dance Festival. Stripe says *Carmen* has always found appreciative audiences—no matter where Alberta Ballet has performed. "It's the vibrancy of the production that people love,"

he says. "It's very, very colourful, it's very, very active, it's very, very physical—the music's very, very powerful. I think it's universal."

And the colour and power that he describes will only seem stronger in this season's production of *Carmen*, Stripe says. With a few tweaks made to the show by choreographer Grand-Maitre and a couple more years of practice under the company's belt,

PREVIEW DANCE

Stripe says Alberta Ballet is more in command of the show than ever. The move to the Timms Centre's smaller stage will also bring audiences much closer to the action. "This time," says Stripe, "I think you'll find it far more powerful, far more impactful."

THE POWER OF CARMEN—the production's "heat"—inspired Stripe to create a work of his own (his second original piece for the Alberta Ballet):

a pas de deux entitled *Swelter* (Mirage Under a Sheltering Sky). The piece, along with *fallen arm*, a duet choreographed by *Carmen*'s Sabrina Christine Matthews (who will be leaving Alberta Ballet at the end of this season for the Banff Centre, where she'll be working on a new ballet), will precede the main ballet.

Knowing when he was commissioned for the piece that it would run alongside *Carmen*, Stripe wanted to create something that would complement the ballet's warm, Spanish feel. "So I came up with a pas de deux, or a duet if you want to call it, based on images you might see in a mirage in the hottest desert you can imagine," he says. "What one might see through the hot air rising from the desert sand—almost a hallucination, if you like," he adds with a chuckle.

The idea for the piece, however, had been in the back of Stripe's mind for decades. "I had a piece of music which I'd been wanting to use for a ballet for nearly 24 years," says Stripe. The song is "Under a Sheltering Sky" by British prog-rock group King Crimson, an instrumental piece based on Paul Bowles's novel *The Sheltering Sky*. "It's a novel about a relationship, a trio relationship, that's set in the desert," Stripe says. "And the music itself is very, very evocative of heat and deserts, basically. It has an almost Arabian or African feel to it."

Dancers Laëticia Clément and Michael Vallencourt will act out Stripe's mirage on the ballet's opening night, and Stripe excitedly describes their costumes, which are the colours of a sweltering desert: dark red, ochre and amber. "The effect is really just my idea of what you might see in the desert," he says, pausing before erupting in loud, knowing laughter, "Though you'd probably never see something like this in the desert." ☐

CARMEN AND OTHER STORIES

Choreographed by Jean Grand-Maitre, Sabrina Christine Matthews and Edmund Stripe • Performed by Alberta Ballet • Timms Centre for the Arts • Wed-Fri, Apr 13-15 (8pm); Sat, Apr 16 (2pm and 8pm) • 451-8000

Feral attraction

Eight local artists uncage their imagination for Alberta Wildlife group exhibition

By DARREN ZENKO

"Animals strike curious poses/They feel the heat/The heat between me and U"
—PRINCE

The light's bloody and the bookshelves loom in the little backroom of the battered but unbroken mansion on the wrong side of the right side of the river; shifted forward in time, this space will one day be a condominium kitchen, five appliances and Tuscan tile. Right now, it's a crypt of red secrets. Dara Humniski unrolls a scroll to the sound of heavy bond on the bass and tissue in the treble. A revelation.

"You can't really see it properly in this light."

Oh, but you can... after a fashion. It's like watching scrambled porn; the details are fuzzy but you get the gist of it, at least enough to get off on. Twenty-watt party bulb or no, Polaroid print, paper, pencil and pastel resolve into familiar and feral shapes, waver, dissolve again. Dimness, drink, drugs... or design? Illusory depth and real dimension tag-team; the sheet's an optometrist's test ("Which dot sticks out? Try to touch the fly's wings") but I keep my hands to myself. This... thing?... is rich, and it's just one piece from one of eight contributing artists involved with *Alberta Wildlife*, opening Friday in Latitude 53's motherlovin' main space. I'm excited.

This house, it's the Garden of the show's Genesis—contributors Tandie McLeod, Fish Griwkowsky and Paul

James Coutts keep their shit under its no-historical-status-having shingles—and it's a pitched fever, the detritus of creation overlaying knickknacks, heirlooms, sinkhole sofas and fat kitties. Crunch time: what was two weeks to opening became one, and everyone's going hard, but the party isn't stopping, or even slowing. The house hisses and clinks with bottlecap sounds, with little or no demarcation between workday and playtime. That's art—the real kind that's worth loving—in this here town, in all these here (and those there) towns, and *Alberta Wildlife* is/will be a celebration of it.

Trail of tracked sawdust—these are fastidious people, but you cut corners when the choice is between clean floors or blank walls—leads down into the basement, where photographer Griwkowsky's tablesaw screams through rough-hewn 6x6es to create 99 linear feet of photo-mounts, 10 storeys of ideas and images drawn from 20 years of human-tripod snapshotting. To be passed on at hoser-affordable rates, I'm told. Speaking of... that fire's crackling out in the backyard, and people are crackling around it. Lovers, fighters, life-artists all. The sound makes me thirsty.

ONE LAST STOP before the bonfire, though—and though I don't know it yet, the friendly firemen will be making the scene after a careful scaffold of kiln-dried lumber sends that beacon beyond bylaw tolerances. Up in Tandie McLeod's garret studio, I come around the door, take one look at the wall, and laugh more honestly than I have in months. No spoilers here, but trust me: this is funny shit. Good funny, though; a joke. I can chuckle and walk away from it. This canvas, I savoured. I've watched this woman grow for years, and every time I see her work she's kicked in the hatch to

SEE PAGE 43

Theatre Network PRESENTS

Summer of My Amazing Luck

(Chorus) (Music) (Lyrics)

Alberta Ballet Theatre

2 for 1 Tuesday Apr 12th

Photo by Leah Collins

The boys of Summer

Chris Craddock and Bradley Moss spent five years bringing *Summer of My Amazing Luck* to the stage

By PAUL MATWYCHUK

"We've never sat down in a room and written something together, but I totally think we're collaborators." That's how actor/playwright Chris Craddock describes his relationship with Miriam Toews, author of the novel *Summer of My Amazing Luck*, which he has adapted into the stage play that receives its world premiere at Theatre Network this week. "And I think we write in a really similar way. We're both given to jumping back and forth in time, we both have a pretty populist sensibility, her main characters tend to be young and poorly educated, but not dumb. There's a sort of reductivism to the way her themes are presented; things are simplified in a way that I find really incisive. Plus, the plot of the book is based around a

gigantic lie, and that's a concept I'm really familiar with. At the time I read it, even as a fairly inexperienced writer, I thought, 'Oh, I know how to do this!'"

Craddock first encountered Toews's book in 1998, when Darrin Hagen loaned him his copy. The story—about the misadventures of an 18-year-old single mom named Lucy scraping by on welfare cheques as she raises her infant son Dill—had an irreverent sense of humour and a

PREVIEW THEATRE

down-to-earth humanism that immediately captured Craddock's imagination. "While I was reading it, generic theatre dropped *Geek Love* [a highly theatrical adaptation of the cult novel by Katharine Dunn], which was awesome and blew me away. And I was a much younger man then, and I just wanted to do everything there was to, so I fearlessly waded in and contacted the publisher to see about getting the rights."

Their reaction was... well, lukewarm. At the time, Craddock had already won a couple of Sterling Awards for his Fringe play *Ha!* and was obviously a talent on his way up. "But I wasn't anybody famous," he

says, "and I didn't have any money to give the publishers. Publishers, especially in Canada, are pretty overworked and underpaid dudes in a fragile, fragile situation, so when they hear from some guy who wants to do something with one of their properties but only has, like, \$200 to give them... well, I can understand that they're a lot more excited when a movie offer comes through the door. But luckily, Miriam has always been on our side about giving us the rights and helping us keep them and just being a friend of the project."

THESE DAYS, Toews is an even better friend than ever to have on your side: her Governor-General's Award-winning novel *A Complicated Kindness* was a runaway critical and popular success last year (it's one of those novels that book clubs live to discover), and it seems poised to break through in an even bigger way in the United States.

But it wasn't that long ago that Toews, like Lucy, was living on welfare herself, and some of the funniest and sharpest passages in *Luck* (like the scene where Lucy's friend Lish coaches her on the proper way to answer the questions from the welfare guy) obviously draw upon her real-life experiences with the welfare



Chris Craddock and Caroline Livingstone in *Summer of My Amazing Luck*

system. "I'm no social scientist," Craddock says, "and things have improved since the book came out. But that whole situation where you're not allowed to work or have extra money coming in while you're on welfare seems designed to keep people where they are. I mean, these people are in a tough situation already, and maybe more respect and compassion could be shown to these mothers for the difficult job they have to do. I don't know; it seems like a fine use of taxpayers' money to me."

"But not in Alberta!" chimes in the show's director, Bradley Moss, who's also had his own first-hand dealings with the welfare system. "I'd just finished my degree at the U of A, and the first time I went into the welfare office, I went in to have a meeting about a welfare-supported program for arts organizations, and the teller told me, point blank, 'I'll give you a bus ticket right now to go back to Quebec.' That's how the welfare system wanted to solve the problem: just get rid of it. I mean, come on. That's

Christmas carols. A similar approach would be a good prescription for you right now, Taurus. Whether you're suffering from a mental block or emotional constipation, one possible cure is to play at being what you're not.

GEMINI May 21 - June 20

"'Always' and 'never' are two words you should always remember never to use," said semanticist Wendell Johnson. Though I almost always agree with his advice, I have to make an exception for you Geminis this week. This may be one of the most bigger-than-life, no-strings-attached interludes in many moons. Even the ordinary could become epic; the last might become first and vice versa. In the midst of blockbuster special effects and melodramatic plot twists, you might find that invocations of "always" and "never" are downright reasonable.

CANCER June 21 - July 22

"I used to have superpowers," the bumper sticker says, "but my therapist took them away." Does that describe you? Have you been overly normalized by the bland conventions of what constitutes psychological health? Has your spunk been sapped by the pressure to behave yourself in a civilized manner? If so, I have two bits of advice. They'll have a sickening effect if you apply them too liberally, but they'll be a wonderful tonic if you use them in small doses. First, here's some medicine from Thoreau: "Do not be too moral. You may cheat yourself out of much life. Aim above morality. Be not simply good; be good for something." Now try this inoculation by Rumi (as translated by Coleman Barks): "Forget safety/Live where you fear to live/Destroy your reputation/Be notorious/I have tried prudent planning/long enough/From now/on, I'll be mad."

LEO July 23 - Aug 22

There are a number of organizations whose specialty is dreaming up new holidays. With their inventions added to the old standards, you now have the chance to goof off as you celebrate something or other on every single day of the year. I'll mention a few upcoming festivals that are perfect for you and your astrological needs. First there's No Housework Day on April 7. Avoid all humdrum domestic chores during that 24-hour period, and don't feel a trace of guilt. April 8 brings Take a Wild Guess Day, when you should entertain sudden inspirations and out-of-the-blue hunches. April 9 is Rebel Against Your Past Day. Refuse to be controlled by what you used to be. On April 10, observe Fantastic Fantasy Day, a time when you should let your imagination run wild. April 11 is Wear Someone Else's Clothes Day, and April 12 is Be Big and Loud Day.

VIRGO Aug 23 - Sept 22

Though much of Iceland is covered with snow, glaciers and lava plateaus, the town of Hveragerdi is graced with greenhouses where geothermal energy is harnessed to grow bananas. You remind me of this oasis, Virgo. Though you're surrounded by what might be described as a barren wasteland, you yourself are a warm, nurturing source of fertility. No matter how inhospitable it might get outside of your circle in the next two weeks, you should just keep growing.

LIBRA Sept 23 - Oct 22

When people need a major alibi to get out of work or explain their absence from an event they're expected to attend, one of the most frequently used excuses is "I had to go to my grandmother's funeral." While I'm definitely not predicting your grandmother will die this week, I am prophesying that you'll need an equally plausible

reason to skip out on an unexciting task in order to enjoy a very pleasant adventure. A good surprise is coming, Libra, and you should do whatever it takes to make sure that a previously scheduled duty doesn't get in the way.

SCORPIO Oct 23 - Nov 21

Inmates at a penitentiary in Washington have created *The Convict Cookbook*. Normal prison fare gets pretty boring, so they've improvised recipes that can be cooked in a jail cell using radiator pipes instead of a stove and plastic bags in place of bowls. Proceeds from the book's sale go to a children's museum. Judging from your temporary astrological omens, Scorpio, I think *The Convict Cookbook* could serve as an inspiration. While you're in nowhere near as tight a spot as those criminals, your style has definitely been getting cramped lately. Why not have fun while you're indisposed? Maybe you can even turn a profit and contribute to a good cause as you do.

SAGITTARIUS Nov 22 - Dec 21

English poet William Wordsworth said that "Poetry is the spontaneous overflow of powerful feelings." By that definition, Sagittarius, you'll be a font of poetry this week. For best results, though, don't immediately translate those spontaneous feelings into action. Let them have their way with you for a while before you decide what they all mean. It's one of those frothy, dazzling times when you have no more important task than to honour your emotional riches with your reverent, patient attention.

CAPRICORN Dec 22 - Jan 19

Mahatma Gandhi said that "Happiness is when what you think, what you say, and what you do are in harmony." You are maybe as close as you've ever been to achieving that mythical state. I'm tempted to say that there's

a cosmic conspiracy working to unify elements of your life that have long been at odds. Fragments are weaving themselves together as if directed by a power that's beyond your conscious awareness. Contradictions that have at times threatened to make you feel like a hypocrite are tantalizingly close to melting away. I urge you to drop everything, Capricorn, so that you may give yourself fully to an intense collaboration with this cosmic conspiracy.

AQUARIUS Jan 20 - Feb 18

Anne Sullivan (1866-1936) was a miracle worker who taught the deaf, dumb and blind child Helen Keller how to communicate. Through Sullivan's efforts, Keller grew up to become a renowned author and public speaker dedicated to social reform. I believe most of us are visited at least once in our lives by our own version of Anne Sullivan—a teacher who offers us dramatic help in overcoming our limitations. For you, Aquarius, 2005 could bring the arrival of such a person. Will you respond or will you turn away, retreating to your comfortable ignorance? What happens in the coming week may be crucial in answering that question.

PISCES Feb 19 - Mar 19

I came across an interesting meditation in *New Yorker* analysis of the film *The Assassination of Richard Nixon*. Describing the main character, Sam Byck, played by Sean Penn, the reviewer observed that "Sam wants to be treated as an individual. But, living in a competitive and utilitarian society, he doesn't have sufficient talent to be treated as an individual." Do you agree with this statement, Pisces? Is it your belief that the more talented a person is, the more deserving he or she is of being treated as an individual? Think it through thoroughly. In the coming week, you'll be dealing with variations on this theme, and how you respond could have a big impact on your ability to express your own talents. ☺



free
will
astrology

By ROB BREZSNY

ARIES Mar 21 - Apr 19

"Some people weave burlap into the fabric of our lives, and some weave gold thread," says Cosmo Dpogood in his *Urban Almanac*. "Both contribute to make the whole picture beautiful and unique." I would add that there are certain people who on some occasions weave burlap into the fabric of our lives, and at other times weave gold thread. You are such a person, Aries. At this particular moment, though, you're in one of your gold-thread phases. Honor your natural tendencies, please. Save your rougher gifts for later so you can concentrate on giving your grace and beauty now.

TAURUS Apr 20 - May 20

Green Day recently won a Grammy for best rock album, but their future was in doubt a few years ago. The band's three members weren't getting along, record sales were declining and they no longer felt aligned with the bratty punk attitude that had originally been the core of their identity. They tried a variety of experiments to shake themselves out of their funk. Their best idea was to rebel against their signature style by recording a bunch of silly songs like polka ditties and dirty

By Luck

...such a simple, direct, and hilarious and...downtight...you else would...it. But when...several years...to adapt her book...I found the right...speak to the...in Winnipeg...of hav...to the stage.

...a lot of inter...I think when Chris...out it?

...not at all!...not from tal...The Chris. The idea...play was complete...we met in a beer...Winnipeg Fringe and he...about his life and...reasons of his own, ...the book. And I had...of his work—*Hal* and *Mov...*...last year I saw *Boy*...they were all so good...So I knew he was a real...and I was really flat...he could bring...amount of energy and intel...to the material.

...How involved were you in...of the play over the five...that Chris was working on it...you drafts? Were you...and saying things?

MT: Well, Chris and I had a long

...not how you deal with this kind of...ng. People need to be guided, people need to be given an opportunity. And I've got it easy; I can only imagine the stigma that working moms and so on have to face—people who are so busy they don't have time to see the government."

CRADDOCK AND MOSS both agree that time was their biggest luxury as they worked on *Summer of My Amazing Luck*. The play was developed over the course of five years, an unusually long gestation period for the prolific and fast-working) Craddock. The public's first glimpse of the play was in 2000, when a scene from an early draft was performed during a radio broadcast, and the script went through several incarnations from there. "We never felt the pressure to get the play immediately," Moss says. "But it wasn't like we ever

Alberta Wildlife

Continued from page 41

...that level. She gets light. Gets, as in...and gets as in "gathers...". And after she's gathered it, ...it flowing back out until her...screamingly luminous.

...and funny without being...or mindless. Iconoclastic without being faithless. Community without groupthink, individuality without (too much) ego. That's the friend. In his artist's statement, Coutts calls *Alberta Wildlife* a

conversation fairly early on about stuff that I was concerned about—for instance, the portrayal of Lucy's father. I wanted him to be a sympathetic character. And I just wanted the characters to be human beings with real lives and not cartoon characters. Those were my only concerns, and Chris was completely in sync with me on that. But beyond that, I know that when you're writing something, you want complete creative control over it, so I knew Chris would want that too. It was really great of him to send me drafts as he went along, but I tried to stay out of it... I wrote the book so long ago that I'm not really thinking about it creatively anymore, so when I finally see the play performed and see whatever changes he's made, I think I'll have enough distance on it to just go, "Oh, that's interesting," or whatever. I figure it's in his hands; he'll emphasize things that I wouldn't necessarily emphasize or downplay things that I wouldn't downplay. But that's his prerogative.

VW: Did it seem obvious to you how the book could be turned into a play, or was it hard to visualize how certain scenes would be handled?

MT: I don't know. I think at one point he was thinking of doing it as a one-man show, which is kind of funny, considering how there are all these women and kids in it. Actually, I'm still really curious about how he's going to pull it all off, especially all the stuff with the kids. But that's Chris's weird and wonderful talent, making this story visual without actually having a baby onstage. —PAUL MATWYCHUK

stopped working on it. And a lot of the things we threw out have stayed in the project in different ways—in lighting, in acting. And the end result, I think, is a script that's far richer than it would have been otherwise."

"I've changed a lot as a writer, too, over the last five years," Craddock says. "When I started writing *Luck*, I was doing stuff like *Hal* and *On Being a Peon*—I was basically a comedy writer with various chips on various shoulders. Over time, I think I've become a more personal writer—more introspective, more existential. So *Luck* feels like the old me and the new me sort of meeting." And it looks like they're getting along fine. ☺

SUMMER OF MY AMAZING LUCK
Directed by Bradley Moss • Written by Chris Craddock • Starring Beth Graham, Caroline Livingstone and Chris Craddock • The Roxy (10708-124 St) • To Apr 24 • 453-2440

bathroom stall wall: "Despite the variations on Sharple, ballpoint pen and key scrapes, the wall still reads as one piece, even if one side contradicts the other—it still has a kind of collective consciousness."

Art of joy, calling card, call to arms... wild dying is easy; wild living is just as easy, and better. ☺

ALBERTA WILDLIFE
Featuring new works by Tom Baggeley, Penny Buckner, Paul James Coutts, Fish Grinkowsky, Dara Humniski, Colleen Langford, Tandie McLeod and Ted Wright • Latitude 53 • Apr 8-May 7

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at lists@vuwweekly.com. Deadline is Friday at 3pm.

DANCE

CARMEN Timms Centre for the Arts, U of A Campus, 87 Ave, 112 St (428-6839 ext. 1/451-8000) • Presented by Alberta Ballet, choreography by Jean Grand-Maitre • Apr. 13-16 (8pm), Apr. 16 (2pm) • \$145-\$160 (season tickets) • Tickets available at TicketMaster

COLLECTIVE DANCEWORKS Azimuth Theatre, 11315-106 Ave (421-9853) • Featuring choreographers Tracy Friesen, Raena Waddell and Linda Turnbull • Sun, Apr. 17 (7pm) • \$15 • Proceeds going to help produce the Dance Gala

MIND SHIFTING BODY STIRRING John L. Maar Theatre, Grant MacEwan Centre for the Arts, 10045-156 St (497-4470/497-4393) • Apr. 8-9 (8pm) • \$10 (adult)/\$5 (student/senior) • Tickets available at Grant MacEwan, door

PEDRO GUASP DANCERS Provincial Museum Theatre, 12845-102 Ave (420-1757) • Flamenco • Sun, Apr. 10 (4pm) • \$10 (adv)/\$12 (door) • Tickets available at TIX on the Square

OUMI OUMI HIZZI Provincial Museum Auditorium, 12845-102 Ave (488-0706) • Middle Eastern dance recital • Sat, Apr. 9 (8pm) • \$10 (adv)/\$15 (door)

RODA DE CAPOEIRA The Capoeira Academy, 10540-Jasper Ave (709-3500) • Every Sat (3-4pm) • Free performance of a Brazilian fusion of martial arts, dance, and music, invented by African slaves

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • **Main Gallery:** REFLECTIONS; THE FREE SPIRITS: Fibre artworks by Ann Haessel and Vickie Newington Barbara J. West; Apr. 9-May 21; • **Discovery Gallery:** MUSINGS ON MY FIRST NINE LIVES. Mixed media artworks by Joan Ivins; Apr. 9-May 21 • **ARTSTRAVIGANT FACES:** Fibre art portraits by Wendy Rao; Apr. 9-May 21; opening reception: Apr. 9 (1-4pm)

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • BACKLASH BLUE AND OTHER HUES. Oil paintings by Kan Duke • Until Apr. 16

ARTSHAB STUDIO GALLERY 3 Fl, 10217-106 St (439-9532/423-2966) • Open: Thu 5-8pm or by appointment • BEYOND OLYMPIA: Artworks of the female form • Until April 28

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **WOMEN COALITION:** Oil paintings by Leanne Carrobbow, mixed media works by Doris Charest, watercolours by Roma Newcombe, loom works by Les Tisserandes, artworks by Flora Malbecq Coutu • Apr. 8-20 • Opening reception: Fri, Apr. 8 (7-8:30pm)

CHRISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • FLESH-BEYOND THE SURFACE: Oil paintings by Christl Bergstrom • Until May 14

COLLECTIV CONTEMPORARY ART AND DESIGN SHOP 6507-112 Ave (491-0002) • Open: Wed-Fri 12-6pm, Sat 10-6pm, Sun 12-4pm •

DOWNTOWN ST. ALBERT Various locations downtown St. Albert (466-4310) • **QUILT WALK:** Presented by the St. Albert Quilters' Guild • Until May 1

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **FROM NEAR AND FAR:** Artworks that explore Canada as a multicultural society; until May 23 • **19TH CENTURY FRENCH REALIST MASTERWORKS FROM THE NATIONAL GALLERY OF CANADA:** until May 29 • **Realism in Art Lecture Series:** Revolutionary Reverberations in French Realist Art, lecture by Joan Greer, Thu, Apr. 7 (7pm) • **BETWEEN BORDERS:** Until June 19 • **EYE FOR ARCHITECTURE:** Photographs by James Dow; Apr. 9-May 8 • **RE: BUILDING THE WORLD:** Artists' interpretation of architecture; until May 8 • **Investigating architecture:** James Dow exhibition tour, Sat, Apr. 16 (1pm); Envisioning Place: Dwelling and Psychology panel discussion, Sat, Apr. 16 (2-5pm) • **Kitchen Gallery:** OBSERVATIONS: PAINTINGS OF SURVEILLANCE CAMERAS: By David Janzen; until May 8 • **Children's Gallery:** TIR-NA-NOG (FOREVER YOUNG): By Spider Yardley-Jones; Apr. 9, opening and meet the artist: Sat, Apr. 9 (1-4pm) • \$9 (adult)/\$6 (student/senior)/\$3 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open Tue by appt. only, Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **COLLECTION 2005:** Rotating show of artists works

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2-5pm • **DÉPARTURES:** FROM HERE TO THERE/FROM THERE TO HERE: U of A bachelor of design graduation exhibition • Apr. 12-23 • Opening reception: Thu, Apr. 14 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open: Mon-Wed, Sat 10am-6pm, Thu-Fri 10am-9pm, Sun 12-5pm • Open Mon-Wed, Sat 10-6, Thu-Fri 10-9, Sun 12-5 • Eskimo soapstone carvings of bears by Sala Kelley. Eskimo and Indian silver and gold jewellery by M. Talio • Through April

FRINGE GALLERY Bsm 10516 Whyte Ave (432-0240) • Open: Mon-Sat 9:30-6pm • **STRICT MACHINE:** Acrylic and graphite on canvas by Cynthia Gardiner • Through April

GRANT MACEWAN CITY CENTRE CAMPUS 10700-104 Ave • Design works by graduates of Grant MacEwan's visual communication design program • Until Apr. 9

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **CHAIN MAKING:** Installation by Suzanne Cairnes; until Apr. 16 • **Front Room: GAME PLAN:** Paintings by Kim Sala; until Apr. 16

JASPER MUSEUM 400 Pyramid Lake Rd, Jasper (780-852-3013) • Open Thu-Sun 10am-5pm • Graffiti-pop paintings by Tristan Overy; Apr. 8-24 • Opening reception: Apr. 8 (7-10pm) artist in attendance

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Ghodis Raxavy and friends from the Iranian community in Edmonton • Apr. 11-May 5 • Opening recep-

tion: Wed, Apr. 13 (6:30-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open Mon-Fri 9am-5:30pm, Sat 10am-5pm • Artworks by Sheila Cline, Marilyn Rife, Jim Cupido, Shirley Thomas, Raymond Cox, Jim Painter. Pottery by Helena Ball, western bronzes by Gina McDougall-Dohoe • Through April

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Dave Ripley, Don Sharpe, Jim Brager. Etchings by Thelma Mananey. Silkscreens and serigraphs by Josh Kakegamic, Sam Ash, Jackson Beardy, Garry Meeches, Richard Bedwath, Isaac Bignell and Paul Williams • Through April

LATITUDE 53 10248-106 St (423-5353) • **ALBERTA WILDLIFE** Artworks by Tom Baggeley Penny Buckner, Paul James Coutts and others • Apr. 8-May 7

LITTLE CHURCH GALLERY Spruce Grove (962-0664) • **WHAT IS LIFE ABOUT:** Artworks by More Than Seven • Until Apr. 30

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **LIGHTNESS OF BEING:** Artworks by members of the Sculptors' Association of Alberta • Until May 1

MCPEG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open: Mon-Sat 10am-4pm Sun 10am-6:30pm • **CONSIDER THE LIVES:** Paintings by Glenda Hope Lewnsch; Apr. 7-May 1; opening reception: Sun, Apr. 10 (1-3:30pm)

MULTICULTURAL HERITAGE CENTRE Dining Room Gallery, 5411-51 St, Stony Plain (963-2777) • Rug hooking display • Apr. 7-28 • Demonstrations: Apr. 9-10, Apr. 16-17, Apr. 23-24 (1-3pm) • Opening reception: Sun, Apr. 10 (1-3pm)

MUSÉE HERITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **SEAMS LIKE OLDE TYMES:** Heritage quilts from across Canada • Until Apr. 30

MUTTART CONSERVATORY 9626-96A St (496-2925) • **HERE COME THE BIDE:** Spring flowering bulbs in the Show Pyramid; Apr. 9-June 5 • Sunday Fundays: Jack and the Beanstalk with the Toy Theatre; Apr. 10 (1-3pm)

NINA HAGGERTY CENTRE FOR THE ARTS Stollery Gallery, 9702-111 Ave (474-7611) • Open Mon-Fri 10am-2pm, Sat 10am-noon • **THE PATH OF PROMISE:** Photographs by Jeffery Davis of the Tibetan Nuns exiled in India • Until Apr. 23

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Fri 12-5pm; Sat 2-6pm • **THERE'S SOMETHING ABOUT A FAT QUARTER:** Quilts from across Alberta presented by the St. Albert Quilters' Guild; Apr. 7-30; opening reception: Thu, Apr. 7 (7pm) • Art Ventures: Create quilt blocks (6-12pm); \$2; Apr. 16 (1-4pm) • Curator walk and talk: Thu, Apr. 14 (7-9pm); \$5/\$4 (member)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open Mon-Sun 9am-5pm • **A CENTURY PAST REFINED LIVING IN THE NEW ALBERTA:** Until Sept. 30 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **FACES OF SALT:** Until May 14 • **EDMONTON GRADS:** Until May 1 • **OUR ALBERTA:** Alberta Photographic Society; Apr. 8-May 20 • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • **Wild Alberta** every weekend. Presentations start at 1pm and 2pm • Admission is half price Sat and Sun (9-11am) • **Terrace:** BIG THINGS 3: Large-scale sculpture; until Sept. 13

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm, Sat 12-5pm • Watercolours by Frances Alty-Arscott, Jeanne Findlay, Sigrid Behrens; oils by Audrey Plannmuller, George Schwindt, Bruce Thompson; acrylics by Steve Mitts, Elaine Tweedy, Angela Grootelaar; sculpture by Rogelio Menz; blown glass by Darren Petersen, Susan Gottselig, Mark Gibeau • **Westin Hotel (Lobby):** Oils by Nel Kwiatkowska, (Pradera Room): Oils by Audrey Plannmuller

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • **CHINATOWN TANGO, TOO:** Mixed media artworks by Dick Der • **BORDERLINE:** New paintings by Marianne Wachtel • Until Apr. 19

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat (12-5pm) • **SEARCHING FOR AGUA:** Printworks by Tomoyoshi Ithaya • Until Apr. 30 • Artist lecture and demonstration: Sat, Apr. 9 (1-4pm); free

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • **INTERPRETATIONS OF TEXTURE:** Artworks by gallery artists • Until Apr. 30

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • **JOURNEYS:** Featuring fibre art by Anna Hergert and watercolour landscapes by Wilfred Chiu • Until Apr. 16

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open Tue-Sat 10am-5:30pm • Collagraphs by Jennifer Bowles and landscape paintings by Sara MacCulloch; until Apr. 8 • Group show; Apr. 9

WALTERDALE ART IN THE LOBBY Walterdale Playhouse, 10322-83 Ave (488-8368) • **A CELEBRATION OF LIFE:** Celtic fibre artworks by Cecile Jacobs • Until Apr. 9

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (432-9427) • Nancy Mattson and Mike Bartholomew • Apr. 13 (7:30pm)

BACKROOM VODKA BAR 10324 Whyte Ave, upstairs (914-8620) • The Raving Poets Live: open stage poetry • Every Tuesday, starting Apr. 12 (8pm sign-up)

LAURIE GREENWOODS' VOLUME 8 12433-102 Ave (488-2665) • Poet Cecelia Frey and Sarah Murphy reads from their books *Reckless Women* and *The Forgotten Voices of Jane Dark*; Thu, Apr. 7 (7:30pm); free • Peter Steele discusses his book *Doctor on Everest*; Sat, Apr. 9 (2pm) • Sharon Butala reads from her new book *Lilac Moon: Dreaming of the Real West*; Thu, Apr. 14 (7:30pm)

MELTING POT 10351 Whyte Ave (433-2932) • A Storytelling Café featuring stories by Jennifer Kennedy, Bethany Ellis, Marie Anne McLean, and Jennie Frost; Thu, Apr. 7 (7-9pm); \$3 • **TALES** monthly story circle; Fri, Apr. 8 (8pm)

NAKED CYBER CAFE 10354 Jasper Ave • Music, poetry, and performance art open stage hosted by the Naked Electric Orchestra • Every Thu (8pm)

RED STRAP 97 St, 103 Ave • Stroll with Music, *Stroll of Poets* spring series: Poetry set to music hosted by *Stroll of Aphrodite* • Apr. 16 (3pm)

STEEPS TEA 11116-82 Ave • Stroll of Poets spring series; Apr. 7 (8pm), Apr. 14 (7pm)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu 8:30pm, Fri 8:30pm, Sat 8pm and 10:30pm • Uel Skynning; Apr. 7-9 • Dale Downing; Apr. 14-16

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Show times nightly at 8pm; weekends 8pm and 10:30pm • Danny Villalpando, Marty McLean and more, Apr. 7-10 • Silly Sundays for kids: magician Ron Pearson, balloon artist Steven Dubetz; Sun, Apr. 10 (12-1:45pm) • Get Hypnotized with Sheldon Fingler; Tue, Apr. 12 • Improv in the Evening with the Second City Improv Players; Wed, Apr. 13 • Scott Henry and special guests; Apr. 14-17 • Silly Sundays for kids with magician Sheldon Casavari and Dan the Balloon Man; Sun, Apr. 17

HORIZON STAGE 1001 Calahoo Road, Spruce Grove (962-8995) • Lorne Elliott • Sun, Apr. 10 (7:30pm) • \$20 (adult)/\$15 (student/senior) • Tickets available at the Horizon Stage box office, Ticketmaster

WUNDERBAR HOFBRAUHAUS 8120 101 St (436-2286) • The Lederhoosers Super Comedy Dryhump • Every Fri (8:30pm) • Free

YUK YUK'S KOMEDY KABERET Londonderry Mall (481-9857) • Andrew Cires; Apr. 6, 7, 9 • Ken Valgardson; April 8 • Jay Brown; Apr. 12-13 • Doc Barham; Apr. 14 • Dustin Diamond; Apr. 15-16

THEATRE

ARCHANIAN Theatre Lab, Grant MacEwan Centre for the Arts, 10045-155 St (497-4470) • Anstophanes' classic anti-war comedy about an Athenian man who, sick of the endless war between Athens and Sparta, sends an envoy to the enemy to negotiate a separate peace for himself and his family • Until Apr. 10

ART SHOW Jekyll and Hyde Pub, 106 St, 100 Ave (489-3826) • Comedy sketches • Apr. 12-16 • \$10 (door)

THE BEAUX' STRATAGEM Timms Centre for the Arts, 87 Ave, 112 St (420-1757) • Jim DeFelice directs George Farquhar's classic 18th-century comedy about a pair of cash-strapped London gentlemen who disguise themselves as a lord and his servant in order to trick a pair of wealthy women into marrying them • Until Apr. 9 (8pm); mat: Apr. 7 (12-3pm), \$5 • \$8-\$20 • Tickets available at the Studio Theatre box office one hour prior to performance, TIX on the Square

COW-BOY POETRE La Cité Francophone, 8627-91 St (420-1757/469-8400) • Daniel Courmoyer directs Joey Lesperance's Crystal Plamondon, Steve Jodoin and Jason Kodie in *Life After Hockey* playwright Kenneth Brown's new play about a rising rodeo performer whose love affair with the wife of a more established star exposes him to the harsh realities that lie behind the romantic image of the cowboy lifestyle • Apr. 7-10, 14-17 (8pm); Sun, Apr. 10 and 17 (2pm) • \$19 (adult)/\$14 (student) • Tickets available at La Librerie Le Carrefour, L'Unithéâtre, TIX on the Square

THE CRIPPLE OF INISHMAAN Walderdale Theatre 10322-83 Ave (439-2845/420-1757) • Ken Eaberg directs Martin McDonagh's black comedy about a young lish outcast who becomes the talk of the village when he decides to cross the sea to a neighbouring island and audition for a visiting Hollywood director who's filming a documentary there • Until Apr. 9 • \$12 (adults)/\$10 (student/senior); Fri-Sat: \$14 (adult)/\$12 (student/senior) • Tickets available at TIX On The Square

DIE-NASTY! Vancouva Theatre, 10329-83 Ave (433-3399) • An all-star cast of the city's top comic actors travel back to the Middle Ages—a time when love was courtly, desire was sinful and personal hygiene was suspect at best—for the 14th season of Edmonton's only live, improvised soap opera • Every Mon (8pm) until May 30 • \$10 (door)

THE INCREDIBLE ADVENTURES OF MARY-JANE MOSQUITO Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq (420-1757) • Tomson Highway's children's play about a diminutive insect who uses her powerful voice as a weapon against her cool friends who tease her for having been born without wings • Apr. 16, 23 (2pm and 7pm), Apr. 17 (2pm) • \$12 (adults)/\$10 (student/senior)/\$7 (children 12 and under) • Tickets available at TIX on the Square

MUNCHA BUNCHA MUNSCH The Citadel, Maclab Theatre, 9828-101A Ave (425-1820) • Vern Thiessen directs Kim McCav's adaptation of five stories by beloved children's author Robert Munsch: *I Have to Go*, *Pigs*, *Murmel*, *Murmel*, *Murmel*, *Good Families Don't and Wait and See* • Apr. 16-May 1

THE MYSTERY OF IRMA VEP The Citadel, Rice Theatre, 9828-101A Ave (425-1820) • John Paul Fishbach directs Wade Lynch and John Ulfvatt in Charles Ludlam's uproarious, intentionally ludicrous "penny dreadful," a madcap Gothic tale involving a werewolf, a vampire, a mummy, a prosthetic limb and several juicy murders • Apr. 12-May 1

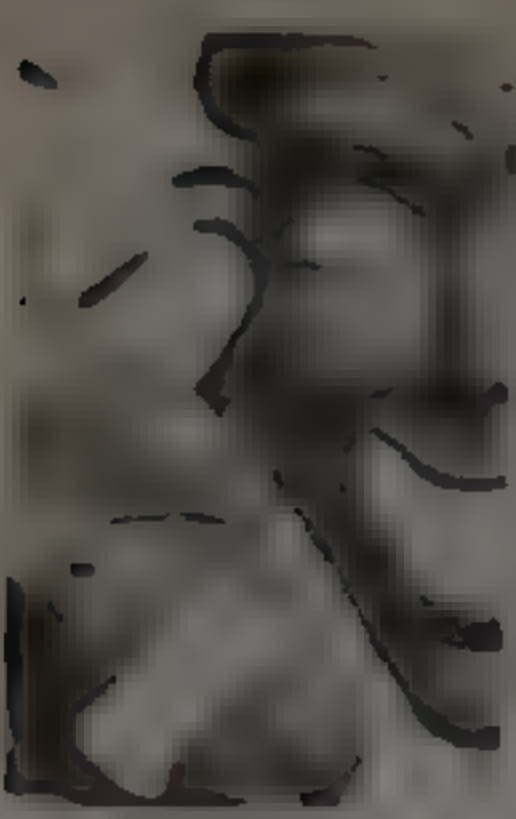
SEE HOW THEY RUN Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Philip King's old-fashioned British farce about an American actress, an English vicar, an American soldier, a ditty maid, a Russian spy, a confused bishop and a hopeless tangle of mistaken identities • Until Apr. 10 • \$52-\$82

SNOWFLAKE Westbury Theatre, Arts Bams, 10330-84 Ave (488-9000) • Gale Lajoie's enchanting children's play about a kind-hearted street vagrant with the uncanny ability to transform the simplest of discarded objects into magical props and items of wonder • Apr. 8-17 • \$18.19 (adult)/\$13.91 (student/senior)/\$11.77 (child)

SUMMER OF MY AMAZING LUCK The Roxy, 10708-124 St (453-2440) • Bradley Moss directs Beth Graham, Chris Craddock and Caroline Livingstone in Chris Craddock's adaptation of Minam Toews's novel, a pointed comedy about a welfare mom who embarks on a road trip to Colorado in search of the fire-eating busker who fathered her children • Until Apr. 24 (Tue-Sat 8pm, Sun 2pm) • \$21/\$17; Fri-Sat: \$22/\$18; Two-Fur-One: Tue, Apr. 12

VANYA Citadel Theatre, Main Stage, 9828-101A Ave (425-1820) • Bob Baker directs Tom Wood in Wood's new adaptation of Uncle Vanya, which transposes Anton Chekhov's classic drama about love, disillusionment and the guilt that separates the rural world from the sophisticated life of the city to northern Alberta in 1928 • Until Apr. 10

THE WIZARD OF OZ Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Apr. 15-June 26



theatre notes

BY BRIAN GIBSON

Rakes and ale

The Beaux' Stratagem • Timms Centre for the Arts (U of A) • To Apr 9 • reVUE *The Beaux' Stratagem* may seem, on parchment, to be a banal ruse, a dry 18th-century comedy dusty enough to give a modern theatregoer allergies. Onstage, however, this production of George Farquhar's 1707 comedy is a richly detailed delight that almost demands to be seen twice, if only to catch more of the rapid-fire verbal slings and arrows of

its outrageous fortune-hunters.

Tom Aimwell (Justin Sproule) and Frank Archer (Stephen Kent), with only 200 pounds left between them, are a pair of London cads now on the prowl in Lichfield, hell-bent on securing themselves riches via marriage. The dirty rotten scoundrels take rooms at an inn run by Boniface (James Howard) and his daughter Cherry (Kelly Spilchak), who are also in league with Gibbet (Mark Jenkins) and his fellow highwaymen. Aimwell and Archer, passing themselves off as gentlemen, see Lady Bountiful's daughter Dorinda (Tracy Penner) and daughter-in-law Mrs. Sullen (Candice Woloshyn), who is married to a drunkard, as easy marks in their marriage-for-money stratagem. But the highwaymen-turned-burglars, the arrival of Mrs. Sullen's uncle (whom Archer knows), and the interference of the strangely foreign priest Foigard (Jonathan Glasgow) threaten the pair's plan. Wits flash, swords clash and much farcical posing and silly wooing ensue.

Director James DeFelice keeps the comic scenes zipping along while emphasizing the witty banter, replete with double entendres, mock-romantic cooing and sexual innuendo. Any good farce jigs and reels its way to a dizzyingly raucous climax, and *The Beaux' Stratagem* delivers two boisterous swordfights, an amusingly delayed marriage and suddenly salvaged fortunes, capped by a whirling, eye-catching dance as all assembled pair off.

Wayne DeFehr's jaunty, melodic score sets the mood nicely, while the period touches seem note-perfect. Lisa Hancherek (who also created the colourful, detailed costumes) has designed a set that, with its long curving staircase and backdrop projections of various paintings from the time, frames the play simply and elegantly. And while the cast's English accents occasionally ring false, the actors' physical expressions of their characters' comic traits are clear, even in the final dance. Penner plays blonde-curved Dorinda as a girlish, wide-eyed swooner

once Aimwell begins to woo her. Renelta Bourque, as the household's manservant Scrub, brings a puckish energy to the play. Kent, as sly, roguish Archer ("He fights, loves and banter all in a breath"), and Woloshyn, as the neglected wife of Squire Sullen who lashes back with barbed speeches, are the strongest performers throughout.

The Beaux' Stratagem is not as tightly crafted or hilarious as later comedies like Goldsmith's *She Stoops to Conquer* or Sheridan's *The Rivals*. But Farquhar offers plenty of crackling scenes, from the two rakes' discussion of yesterday's poor criminals-turned-today's rich husbands and Cherry's arch recital of the "love catechism" Archer taught her, to the flouncing foolishness of French Count Bellair and Mrs. Sullen's rousing plea for divorce. And Farquhar stuffs two stereotypes into one scapegoat with Foigard, an Irishman who pretends to be a French priest and so speaks in what may be the only Quebecois brogue ever heard onstage.

Although the play is steeped in the

anti-Irish, anti-French and anti-Pope sentiments of 1700s England, and the lower-class "wench" Cherry is ultimately snubbed by Archer, Farquhar uses the erudite, fiery Mrs. Sullen to call for the then-progressive notion of upper-class divorce. Her husband is a "sullen, silent sot, one that's always musing but never thinks" and otherwise staggers around sucking on a long cob-pipe when he's not quaffing ale. Mrs. Sullen's efforts to dissolve her own marriage shines a ray of stark truth through the play's comic plot of mistaken identities, deception, buffoonery and amiable silliness, although "Truth, sir, is a profound sea, and few weigh deep enough to find the bottom on't."

The Beaux' Stratagem, with its sparkling epigrams, wry repartee and merry antics plunges into a world of "Pshaw!"s and "Ecod"s with gleeful abandon. This fortune-seeking play generously rewards the audience's investment with three hours of theatre that skips along sprightly and merrily. ☐

EVENTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to Glenys at lists@vancouverweekly.com. Deadline is Friday at 3pm

CLUBS/LECTURES

BACKYARD COMPOSTING John Janzen Backyard Composting Education Centre (496-2925) • Learn how to begin backyard composting • Wed, Apr. 13 (7-9pm) • Free

BIO DIESEL MEETING Strathcona Farmers' Market, 103 St, 83 Ave, concession (435-2393) • Ed Beggs presents information on biodiesel and SVO (straight vegetable oil) • Sat, Apr. 9 (3:15pm) • Free

ENVIRONMENTAL ACTIVISM 7:30-9:00 PM 104 St, every Thu (6:30-8:30) • Organic Roots, 8225-122 St • Every third Thu (6:30pm)

CANADIAN ASSOCIATION OF PROFESSIONAL SPEAKERS Lister Hall, 87 Ave, 116 St • Professional development meeting featuring speaker Bill Marvin and Dan Ohler • Sat, Apr. 9 (8:30am-12pm) • \$35 (non-member)/free (member)

CANOEING IN CANADA Hostel International, 10647-81 Ave (454-6216) • Slide presentation by John and Eleonore Woollard • Mon, Apr. 11 (7:30pm) • Free

FAIR VOTE EDMONTON Abby Road Housing Co-op, Common Rm, 10950 Whyte Ave • Fair Vote Edmonton's annual general meeting • Apr. 18 (7:30pm) • Free

THE HUMAN FINGERPRINT Rm 2-117, CSB, U of A Campus (492-6408) • Featuring *The Great Warming* documentary, Episode 2 "Age of Uncertainty" • Wed, Apr. 13 (noon-12:50pm)

LIVING POSITIVE www.edmlivingpositive.ca (1-877-975-9448/488-5768) • Edmonton Persons Living with HIV Society • Every Tue (7pm): Peer-facilitated support groups • Daily drop-in, peer counselling

MEDITATION • **Garneau United Place**, 11148-84 Ave (412-1006) Drop-in meditation with Gen Kelsang Phuntso; every Thu (7-9pm); \$10 (donation) • **Diamond Way Buddhist Centre**, 4th Fl, 10314 Whyte Ave (455-5488) free meditations every Wed (8pm) • **City Arts Centre**, 10943-84 Ave; *The Way of Life* meditation; last Tue each month (7pm door) • **Transmission Meditation**, Stillpoint Healing Centre, 10350-124 St (433-3342) every Tue, Thu, Sun (8-9:30pm); free

MORGAN SPULOCK Myer Horowitz Theatre, U of A Campus, SUB Bldg (492-2048/451-8000) • Revolutionary Speakers Series • Thu, Apr. 14 (6:30pm doors); \$20 (adult)/\$15 (student); tickets available at www.mhtheatre.com

RELATIONSHIPS WITH YOUR ADULT CHILDREN Westend (944-5453/496-5919)/Northeast (944-5467/944-5477) • Groups for 60+ who are having difficulties with their adult children • Every Thu (Apr. 7-May 26) west-end • Every Wed (May 4-June 22) Northeast

STRAW BALE CONSTRUCTION John Janzen Nature Centre, Fox Dr, Whitemud Dr (496-2925) • Information session with Simply Straw on straw bale home construction • \$25 (adult) pre-register • Sat, Apr. 9 (1-4pm)

THE OLD EDMONTON REX 10000 100th St, Park, Fox Dr, Whitemud Dr (496-2925) • Public

seminars about owning, maintaining and restoring an historic home • Roofs and exteriors; Mon, Apr. 11 (7-9pm) • \$15 • Interior walls and woodwork; Wed, Apr. 13

TOASTMASTERS • **St. Paul's Church**, 4005-115 Ave (476-6963) • Learn public speaking; every Thu (7-9pm) • **Baker Centre**, 10th Fl, 10025-106 St (477-2613) Upward Bound Toastmasters; every Wed (7pm) • **Norwood Legion**, 11150-82 St (456-3934) Norwood Toastmasters Club Weekly meeting about public speaking, and how to improve your communication and leadership skills; every Thu (8-10pm) • **Central Lions**, 11113-113 St (405-6408/489-83) Enthusiastic Seniors Toastmasters meetings first and third Tue every month (1:30pm)

VEGETARIANS OF ALBERTA Riverdale Community Hall, 9231-100 Ave • Potluck supper (5:30pm) featuring speaker Viky Russell (6:30pm) • Sun, Apr. 10 (5:30pm) • \$2 (member)/\$3 (non-Member)

WASKATUCKAN TRAIL ASSOCIATION • 1000 East corner of Southgate Mall, 111 St, Whitemud Dr (478-5622) • Free guided hike, approx. 10 km at West Battle • Apr. 10 (9am)

WOODSWORTH-IRVINE SOCIETY MEETING City Arts Centre, 10943-84 Ave • General meeting, potluck and presentations by Fiona Cavanagh on increased poverty due to the global economy and by Pedro Rodriguez on democracy in South America • Fri, Apr. 8 (6pm potluck, 7pm meeting) • Free

QUEER LISTINGS

AGAPE Faculty of Education, U of A Campus • Sex, sexual, gender differences in education and culture focus group • Contact Dr. Andre Grace (andre.grace@ualberta.ca) for info

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BISexual WOMEN'S COFFEE GROUP group@yahoo.ca • Social group for bi-curious and bi-sexual women • Second Thu ea month (7:30pm)

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDY'S NITE CLUB 11725 Jasper Ave (488-6636) • Open daily 9-3, Fri 8pm • Mon: Amateur strip (12:30); DJ Alvaro, Ashley Love • Tue: retro, top 40 with DJ Arrowchaser, malebox night, free pool • Wed: DJ Eddy Toonflash; Drag shows (12:30) • Thu: Wet undies contest (12:30) w/Connie Lingua and DJ Squiggles • Fri: Dance party with DJ Alvaro • Sat: DJ Arrowchaser, pool tournament • Sexy Sundays with DJ Eddy Toonflash, all request dance party

DIGNITY EDMONTON (482-6845) • Support community for lesbian/gay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

FREE-TO-BE-VOLLEYBALL Oliver School Gym, SE

Entrance, 10227-118 St (444-5673) • Mixed recreational volleyball league catering to the GLBT • Wed (7:30-9:30pm) (Sept-May) • \$3 (drop-in)/\$20 (term)/\$40 (year)

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icarealberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff • Third Thu each month (fall/winter terms): Speakers Series. Contact Kris (kwells@ualberta.ca) or Marjorie (mwonham@ualberta.ca) for schedule

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MADAME SAMAN FOUNDATION 10000 100th St, Jean, 8406 Marie-Anne Gaboury (91 St) Rm 3-18 (490-7332) • Program for HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages • Every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Every Tue and Thu

MEN TALKING WITH PRIDE (488-3234) • Every Sun (7pm): A safe, supportive, confidential discussion group talking about all gay related issues, for men at any stage of coming out • Free • talkingwithpride@hotmail.com

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIDE CENTRE 10010-109 St • Grand opening • Fri, Apr. 8 (6-8pm) • Free

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open

Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • Wed: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • Thu: Rotating shows: Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • Fri: **Upstairs**: Euro Blitz: New European music with DJ Outtawak **Downstairs**: DJ Jazzy • Sat: Every Sat like new years: **Upstairs**: Monthly theme parties with DJ Jazzy **Downstairs**: New music with DJ Dan and Mike • Sun: Betty Ford Hangover Clinic Show: Every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

STEAMWORKS 11745 Jasper Ave (451-5554) • Steam baths open daily (24hrs)

TRANSEXUAL TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7-12pm) • Tue, Sat-Sun: Pool tournaments

YOUTH UNDERSTANDING YOUTH 45, 9912-106 St • www.members.shaw.ca/yuy • Every Sat (7-9pm) • An adult facilitated social/support group for lesbian, gay, bisexual, transgendered, and straight youth under the age of 25

SPECIAL EVENTS

EVANGELIC CHURCH 4161-50 St (707-3226) • Remembering Rwanda: Message and service of hope in commemoration of the tragedy of the Rwandan genocide • Apr. 10 (1pm)

NORWOOD LEGION • Mud, Sweat and Tears 5K and 10K trail run and walk • Sun, Apr. 17 • Proceeds to the Bissell Centres Well-Community, Well Families

RED STRAP MARKET 10305-97 St (497-2211) • Music, art, poetry open stage to raise money for I-Human • Sat, Apr. 9 (2-4pm) • Free

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BANKER'S PUB 16753-100 St (406-5440) • Every Fri-Sat (9pm-1am): Off-Key Entertainment with Ken

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu/Fri/Sat (9:30pm): with Escapade Entertainment

BILLY BUDD'S 9839-63 Ave (438-1148) • Every Sat (9:30pm)

BLIND PIG PUB 32 St, Anne St, St. Albert, 418-6332 • Every Thu: Ladies night and karaoke

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)

BUD'S LOUNGE St. Albert (458-3826) • Every Fri-Sat (9:30pm-1:30am)

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeannie

CEILI'S IRISH PUB 10338-109 St (426-5555) • Jameoke • Every Sat (9pm)

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every

Fri/Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Stone Rock

DUSTER'S PUB 6402-118 Ave (474-5554) • Karaoke every Wed

FIRST CITY SPORTS LOUNGE 10136-100 St (428-3399) • Every Sun (10pm) with Mr. Entertainment

FRANCO'S 14059 Victoria Trail (478-4636) • Every Thu-Sat (9pm): with Debra-Fae

FUNKY BUDDHA 10341-82 Ave (433-9676) • Every Sun (9:30pm): with Scott

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed (9pm)

HILLVIEW PUB 311 Woodvale Rd. W, Millwood (462-0468) • Every Fri/Sat (9:30-1am)

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Fri/Sat (8:30pm): Name that tune

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed

KINGSKNIGHT PUB 9221-34 Ave (433-2599) • Greedy Bastard Thursdays

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

LEGENDS PUB 6104 172 St • Karaoke every Thu

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Every Fri/Sat (9pm): with Peggy Sue

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon: with Scott

ORLANDO'S I 15163-121 St (457-1195) • Every Wed-Thu (9pm-2am): Off-Key Entertainment with Nicole

ORLANDO'S II 13509-127 St (451-7799) • Every Tue/Wed (9pm)

OVERLAND RESTAURANT 12960 St. Albert Tr (454-0667) • Every Fri/Sat (9pm): Off-Key Entertainment with Connie

PEPPERS Westmount Centre, St. Albert Trail, 111 Ave (451-8022) • Every Thu

RATT U of A Campus (492-2048) • Karaoke Wednesdays with Kriegs from Stone Rock Productions

RATTLESNAKE SALOON (438-8878) • Karaoke Carral Tue-Sat hosted by Mr. Entertainment

ROSARIO'S PUB 11715-108 Ave (447-4727) • Daily (9pm)

ROSEBOWL PIZZA 10111-117 St (482-5152) • Every Wed/Sat (9pm)

ROSIE'S BAR AND GRILL • **Downtown**, 10604-101 St (423-3499); Mon-Sat (9pm); Sun (7pm) with Ruth • **Hightstreet**, 10315-124 St (482-1600), daily (9:30pm) • **Old Strathcona**, 10475-80 Ave (470-7211); Thu/Fri/Sat (9:30pm-1:30am)

STRATHEARN PUB 9514-87 St (465-5478) • Every Wed/Fri (9pm)

TODAY'S 5224-86 St (465-6223) • Every Fri (9pm-1am)

WINSTONS PUB 9016-132 Ave (457-4883) • Every Wed/Fri/Sat (9:30m-1am)

WOODY'S 11723 Jasper Ave (488-6557) • Open Daily (noon) • Sat-Wed: Karaoke with Annie and Tizzy (7pm-midnight)

YESTERDAY'S 205 Carnegie Dr, St. Albert (457-0295) • Every Tue (9pm-1am): Off-Key Entertainment with Nicole

ZOCCA'S PUB 10807 Castledowns Rd (473-6333) • Every Sun (9pm-1am): Off-Key Entertainment with Nicole

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classes

Belly Dance Classes Beginner, 8 weeks, start April 25 Central location, \$65.00. 488-0706.

LEARN TO MEDITATE. Thurs, 7-9pm University area. Drop in for meditation led by Buddhist Monk Gen. Kelsang Phuntsog. 412-1006, or www.MeditationAlberta.org.

education

Turn your dreams into a career! Register for the 6 Month Dramatic Arts Program! Vancouver Academy of Dramatic Arts 1-866-231-8232 www.vadastudios.com

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Drivers wanted: \$15+/hr, Wed (night) and Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

EXCITING CAREERS: Computer Programming/Internet WEBSITE Designer, Home Study Diploma. Computers provided. For free enrollment kit (24hrs) 1-800-477-9578 CMS TRAINING

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psychic fair

Psychic Fair Apr. 8-10 @ Fort Sask, Best Western; Fri 2-8pm, Sat-Sun 11am-8pm; Free door; Readings start @ \$40; www.psychicvisions.gabot.com

real estate

WALK TO THE U of A cute and cosy 850 sq. ft. bungalow located on large lot. Recent kitchen renos, and a new patio make this a very attractive home. Call Murray Berg @ 438-7000, of Remax Realestate Centre for details.

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upcoming events

Pop Culture Fair Sunday April 24th 10am-4pm. Edmonton Aviation Heritage Centre, 11410 Kingsway Ave. Admission \$4; kids 10 and under free. Records, comics, toys, sports, music, movie collectables, much more. Fred 487-3195.

workshops

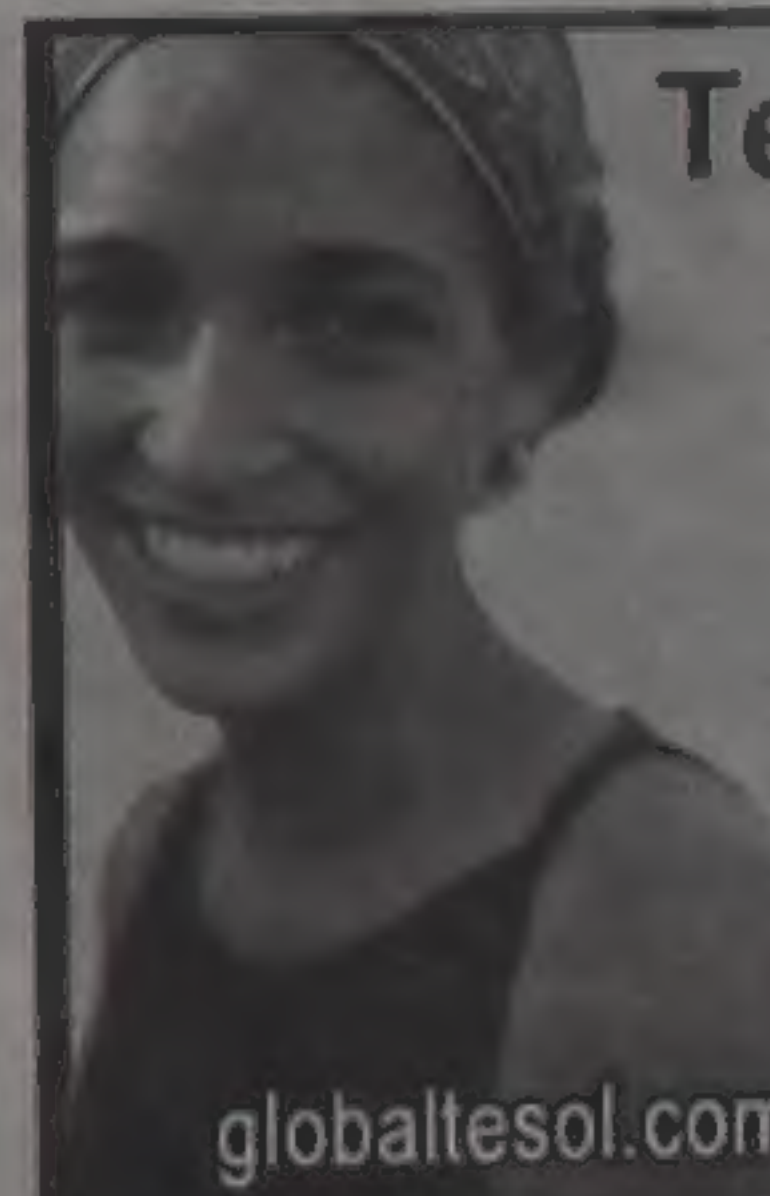
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artist to artist

Artistic Director required for semi-professional non-profit theatre co. Two/three productions a season. Directing opportunities. Ph Bob 454-8606.

Erato Collective looking for poets with experience in other art forms i.e. dance, theatre, music, visual arts. Mel 232-8122.

Local artist seeks males to play submissive roles in a video/performance piece. Contact: stupechubaby@hotmail.com. Serious replies only.

Call to Enter **ArtShab Studio Gallery** features guest artists. Incl: Proposal (w/physical desc., special requirements); 10 slides/photos; CV; Artist statement. Ph Tim 423-2966.

Visual artists: Red Strap Market is now booking art shows. Great loft style studio space available. Ph 902-2225.

Call for m/f amateur actors. Controversial-moral project. Info: www.cbook.com/getinfo@cbook.com

Youth Emergency Shelter Society Benefit show requires original artwork. For info call Crystal Say YESS! 995-5438. Deadline: Apr. 15; Show: May 5.

musicians

Wanted: Lap steel/keyboard player for original band. Contact Shane 493-5079 (day), 452-4101 (night).

Slap bass player looking for producer, singers, musicians for dance project, covers as well. Ph Rod 473-0610.

Serious bass player available for working band. Experienced, great gear, young, neat appearance. Only serious enquiries. Leave message 473-0610.

CTCDS seeks singers for training and performance programs. All ages. ctcds@cbook.com

Guitarist wanted: stage exp, vocal backup, play by ear, on board to record. Ph Brandi 1-780-727-2522 (9am-11pm).

Established country/rock band looking for drummer with some vocals. Call 780-525-8212.

Singer wanted: for soulful original rock band influences seventies, living color, fishbone kimble@995.ca; 468-1686

Female metal/rock singer looking to jam with cool rockheads. Infi; Maiden, Malmsteen, Mr. Big Creed. Interested? Call Randi at 482-0736.

Fun, energetic singer & guitarist seek talented bassist & drummer for metal band. Infi: Deftones, Tool, System, other genres. Ph Pat 456-7107.

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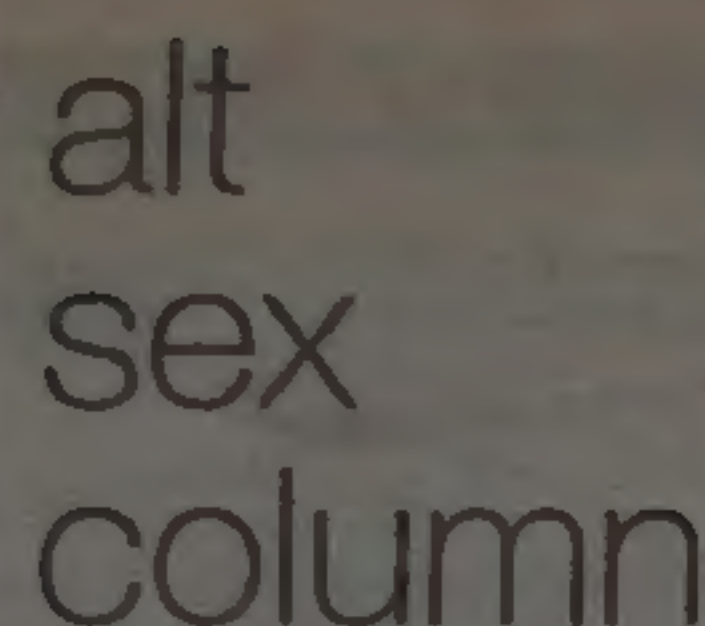
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